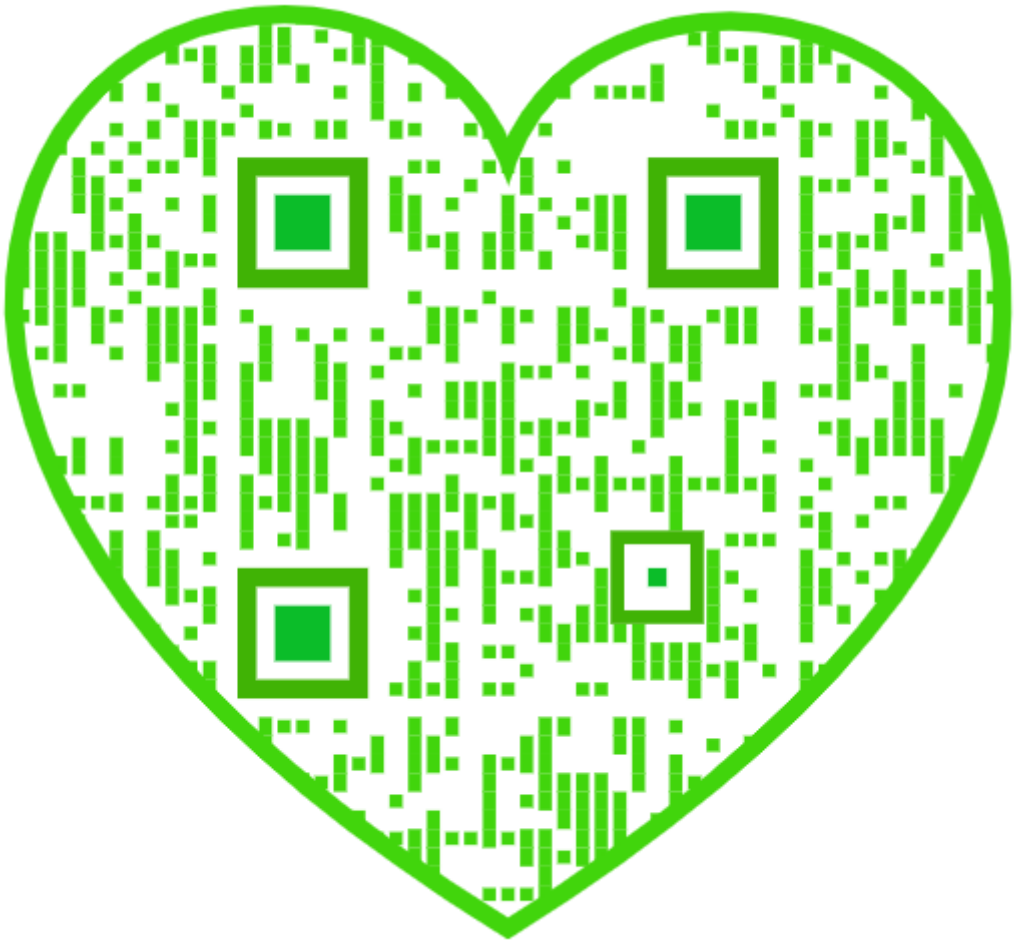

THE ARCHITECT

VOLUME XII · NUMBER 1
JULY 1916

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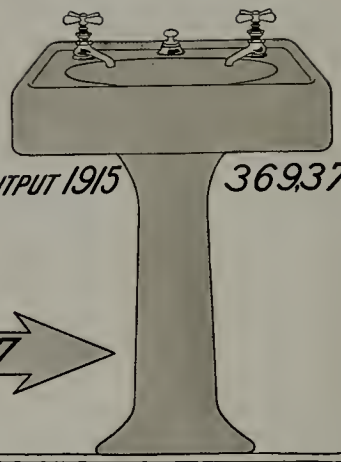

OUTPUT 1915
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Vol. XII. No. 1

THE ARCHITECT

J. A. DRUMMOND Publisher CLARENCE P. KANE Editor

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

COMPIEGNE, EGLISE SAINT-ANTOINE

CHESTER, PHOENIX TOWER AND CANAL

THE ARCHITECT

VOL. XII. SAN FRANCISCO, JULY, 1916 NO. 1

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Coliseum Photoplay House, Seattle

BY ORAN D. JONES

ONE of the most beautiful photo-play houses of the Pacific Coast, a region noted for its costly and ornate theaters, is the recently completed Coliseum of Seattle, Washington. Possessing many features absolutely unique and distinctive, it compares favorably with and perhaps has no peer among the theaters in this country. Affording the climax of palatial comfort, the conception, development and erection of the Coliseum represent the logical sequence to the demand for a palace in perfect keeping with the class of pictures presented.

The building occupies an area of 110x120 feet in plan. The exterior is of a solid white terra cotta carefully designed and executed so as to retain the outline under illumination, and is of the French Renaissance design. The entire exterior symbolizes the long upright line effect, and embraces on each elevation classic panels with insert windows to each panel, the main motif being the large frieze and cornice surmounting two end pylons, the whole together with the bull's-head ornamented architrave forming an exceedingly beautiful theatrical facade.

PROSCENIUM, COLISEUM THEATRE, SEATTLE
B MARCUS PRITECA, ARCHITECT

The entrance is protected from the elements by a canopy in the form of one-quarter of a sphere, decorated with Byzantine coffers, and is featured by revolving colored lights and a large art glass and metal dome surmounted by a cluster light.

Upon passing through the entrance vestibule, in Persian filigree effect on a field of Roman gold, one approaches the main foyer of the auditorium, wherein the tasty electric light fixtures harmonize most effectively with the brass and ornamental work—features that find particular emphasis throughout the structure. The foyer is elaborately designed and decorated to suit the plan of the interior, which is unique so far as general comfort and design are concerned.

Immediately to the left is located an elevator carrying twenty-seven persons, which stops at the loge balcony and the main balcony. It is the only one installed in any picture theater in the United States.

All approaches to the upper balcony from the main floor are inclines. Seating accommodations are provided to the number of twenty-four hundred, upon three floors—the lower, the mezzanine and the upper balcony.

The color scheme of the balcony throughout represents the strong though subdued tones of the Levant. The entire auditorium is decorated in a colorful combination of the Byzantine and Arabic of an ancient period, relieved by inlaid mosaic designs and softened by the gray and black tones of velvets and carpets. The rounded arches, domes and quaint pillars (limited to the side and rear) lend the distinctive and original to the interior. The panels are formed of grotesque and allegorical figures, together with geometrical designs, the ornamentation being high-lighted and pierced by the brilliant colors demanded by the ancient periods. The entire color scheme is one of harmonious softness and ideal blending.

The interior lighting is a distinct novelty. The entire theater is illuminated by reflected light, thus avoiding any direct glare which might cause eye-strain. To eliminate the daze one feels on entering the subdued light of the interior, electric lights are placed in the aisle floors of the steps at regular intervals, flush with the carpet, thus insuring the safe movement of patrons when the house is darkened.

The first floor provides accommodations for one thousand seatings, loges occupying the entire arc at the rear. Commodious seats have been especially designed to insure plenty of "knee room" and width. These are of simple yet artistic design of hardwood and leather upholstering.

The proscenium arch is especially distinctive and impressive. The stage opening, of forty feet, is of beautiful design, immediately in front of and below which is located an elevated orchestral pit, accommodating the eight-piece Russian orchestra and organ console. A small fountain, playing on glass globes illuminated by colored lights, lends a perfect setting to each side of the stage. Two beautiful clocks adorn the proscenium frame, illuminated from behind an onyx dial. The curtain is executed in a true Byzantine orange-colored

velvet, relieved by black embroidered trimmings. The lambrequin is a reproduction of the lotus flower in its natural colors in full bloom.

The giant Moller pipe organ, selected for its many and widely varied tones, its rare depth and sweet melody, is electrically operated from the console at the right of the orchestra pit, and has instant contact with the five divisions—swell, great, orchestral, echo and pedal organs—placed at either side and in the ceiling above the balcony. These divisions and the chimes, temple bells, xylophone and harp enable the production of orchestral as well as symphonic music.

The great central panel or medallion directly over the proscenium arch has for its central feature a painting, fourteen by twenty-four feet in size, in keeping with the period portrayed, representing one of Egypt's warrior Pharaohs reclining under the royal canopy on a starry night after a disastrous day for his troops in the field, and seeking solace in the music of the harp of the period in the hands of the slave attendant. The surrounding settings of this scene consist of myriads of colored mosaics in elaborate design and tiling of the period, and having the additional features of an astronomically correct twinkling star field.

The great paintings in the triangles to the right and left of the sounding board represent legends of the reign of Cleopatra, the one on the right showing this august personage receiving gifts from Marc Antony. The legend on the left is of the reign of this same queen, who, desiring a dramatic though graceful exit from life, is trying out various poisons on her unfortunate slaves.

The three long ceiling panels directly over the sounding board are decorated in Egyptian design executed in transparent glaze colors on a background of gold and lighted by cove lighting, while three great specially designed electroliers illuminate the frieze.

The three domed ceilings to the rear of the above are executed in arch band of mosaics in fields of rich blue tiling.

The paneled ceilings of the balcony, mezzanine, foyer and lobbies are likewise decorated in specially designed patterns of mosaics.

One of the distinctive specialties of the structure is the horseshoe balcony of loge seats, one hundred and fifty in number, occupying the entire mezzanine floor. The section is divided into boxes, furnished in comfortable chairs of German rattan.

The mezzanine containing the loges and the ramp with its incline planes, and the promenade are decorated on a field of Bagdad red in panels and friezes of many-colored mosaic designs; the ornamental metal work is wrought in flat black and gold.

At the head of the first incline from the street floor are found the various rest rooms, including the ladies' waiting room, ladies' rest room children's play room, all gems of artistry, and the men's smoking room, which offer original and distinctive features. Here also is a magnificent mahogany Colonial clock that chimes the quarter hours in the famous Westminster, Whittington and St. Michael's Chimes, and which, offset by the adjacent mirrors, blends most effectively with the general color scheme.

The ladies' waiting room, a veritable bit of old Japan, even to the furniture and the kimono-costumed attendants, is liberally decorated with a modern peacock design, with panels of green and blue edged with flat black and gold. The adjoining ladies' rest room is furnished with black and gray striped furniture and upholstery; the woodwork is done in ivory egg-shell gloss, the ceiling decorated in strong colors and gold, and panels in blended green striped silk.

The children's play room and nursery adjoins the ladies' rest room, and forms one of the unique features of the Coliseum. Ivory and gray finishings, with nursery rhyme panels in the walls and ceilings, add character to the room. The furniture of miniature size adds a finishing touch.

The men's smoking room is finished in inlaid mosaic of Oriental taste in keeping with the origin of smoking (it didn't come from Sir Raleigh). The upholstered chairs and settees are elaborate in character and detail.

The incline leading from the mezzanine entrance is decorated in the French Renaissance period with soft tones of gray, the panels in figured silk with edging of black and gold and a floral relief on Japanese wistarias.

The balcony proper accommodates one thousand three hundred and fifty seatings. Perfect sighting and acoustics are obtained. The eighteen exits are arranged so as to facilitate direct passage from the various floor levels.

The theater has the most complete and elaborate electric lighting and power system installed in any theater in this section. One important feature is the emergency lighting, which is so arranged that when one source of power fails, the system is immediately thrown to the emergency service. All switches are of practically double capacity. The lighting is entirely controlled from the operator's room located on the mezzanine floor excepting the outside lighting controlled from the manager's office. The curtains, fans and other appliances are controlled from the former point and are all automatic. All auditorium lights are installed in three colors, amber, red and green, and are so controlled by dimmers that any effect may be had by the blending of colors. On the mezzanine floor is located the picture operator's booth, ranking without a peer, with front of battleship steel, asbestos lined. Owing to the location of the center of the projecting lens immediately opposite the center of the screen, a distance of only sixty-nine feet, a perfect picture is assured, a feature especially commended by prominent oculists. The picture is square, measuring twenty-two feet on the side. The booth is equipped with three modern machines as well as stereopticon and spot lights.

The screen, which is the last word in this type of equipment, gives the pro-

BALCONY, COLISEUM THEATRE, SEATTLE
B. MARCUS PRITECA, ARCHITECT

COSY CORNER IN NURSERY, COLISEUM THEATRE, SEATTLE
B MARCUS PRITECA, ARCHITECT

jected picture a tone that does away with eye-strain. Every move and every expression is depicted through this screen.

The dictagraphs installed from various locations are all connected directly to a master instrument in the box office. Employees may talk to the box office and the party there may converse with them without stopping work or putting the receiver to the ear.

The air is changed every ninety seconds and is driven out by two powerful fans, fourteen feet in diameter, connected in tandem to a 15-horsepower motor. The air is washed, which clears it of dust and impurities. In summer the air is ice cooled, and in winter preheated, insuring an even and comfortable temperature throughout the year. Air ducts of large capacity submit a large volume of air at low velocity. The temperature is entirely controlled by thermostats.

The plumbing is of the very latest design, the fixtures elaborate and complete. The latest drinking fountain devices are used. A special four-inch water main supplies water for fire purposes.

The theater is of steel skeleton frame construction. The large truss holding the balcony is of 111 feet span and weighs sixty-five tons.

In addition to the theater accommodations, rental areas are available, the appearance of which is enhanced by the continuous marquise which projects from the entire frontage of the building.

The box office is equipped with electrically operated ticket machines, by which system the cashier does not handle the tickets, these being issued directly to the patrons.

An electric sign, containing over 1,000 globes, and of purely architectural design, completes the brilliant cove lighting of the cornice.

MAIN VIEW LODGE ROOM, ELKS TEMPLE, TACOMA
E. F. CHAMPNEY, ARCHITECT

College Campus Planning

BY ERNEST E. WALKER, A. B., M. L. A.

Concluded from June issue

THIS brings us to the third and last point for our discussion, and which is really a corollary of the second, namely, the Style of Architecture, most adequately expressing a seat of learning, harmonious with situation and topography, and embodying the most ripened scholarship.

Although in the style of architecture in the colleges of the United States there has been from time to time a yielding to novel impulses, there is always a return step by step to the old ideals and sound methods of Classic and Gothic. However, designed on totally different principles, Classic or monumental seeks the greatest single effect, and as a rule the more simple the composition the more successful. Different from this is the Gothic or picturesque. In the latter, variety rather than simplicity is sought. Masses and skylines are irregular, though in reality their harmony is studied, surprise is sought rather than classic calm and logic.

The first evidence of considerable change in style came in the advent of that more democratic style which Jefferson did so much to advance at the University of Virginia. We have the original setting, almost intact, as I shall show you presently. Mr. Jefferson's university gave unmistakable evidence of his appreciation of landscape, of the value of buildings as elements of landscape, and of the relation that they should bear to the topography and to the outlook of a site. In the design of the university, Mr. Jefferson had the benefit of foreign travel and the intercourse with distinguished men and women that his position as ambassador to France and as President of the United States gave him. This intercourse and his study gave rise to expression that represented his appreciation of landscape and its place in design. While the intercourse aided him in the development of his university plan, it did not improve his originality of thought or independence of action, or the power of adopting the conception of others to his special problems without making servile copies. Not only was this true in the units of his plan, but also his terms of identification, such as "The Lawns," "The Ranges," "The Pavilions." It will be observed that Mr. Jefferson in his first plan located the ranges (dormitories) close to the rear of the lawns, class-room and professors' homes (pavilions), with gardens at the back of the ranges, and then ingeniously reversed the gardens on this plan to bring them between the ranges and lawns by cutting out and reversing a part of his drawing. This last arrangement permitted a direct access by stairs to the gardens from the professors' homes in the second story of the pavilions, which were included in one plan and partly built.

In locating the group of buildings, Mr. Jefferson so fixed the main axis line of his quadrangle that the southerly view to the court was over a rather precipitous narrow valley running across the axis line, with a narrow ridge beyond, and then at some distance a high hill view, really a fine outlook. There is no evidence that it even was Mr. Jefferson's intent to close up this view and this "opening south." Apparently the indefinite extensions he had in view at that time were to be continuations of the lawns and ranges. The erection of a modern building across the southerly end has shut out the view from the lawn, but not much of the light. This work is so well done, however, that it will always remain as a worthy monument to the skill of the designer, Stanford White. The rotunda also was placed at the head of a valley, running with the axis line, and through which a most effective view of this structure was to be obtained from uplands a third of a mile to the north. It will be observed that this orientation of the quadrangle was made to take advantage of the steep slopes and valleys in making both outlook and inlook to landscapes and buildings more effective. That this was a

result of a study of the landscape and topography is made evident by the fact that he did not follow the line of least resistance, or the exact north and south line, but regarded the lines thus established as essential elements of the design, for he had a broad conception of landscape wherein buildings are considered as important incidents in a landscape to be definitely and accurately co-related to it. The importance of this co-relation is coming to be more and more clearly recognized today, because that profession that designs and constructs landscapes and provides for the location of buildings and arrangement of grounds, is securing year by year more effective results in co-operation with all interested in the development of a beautiful university.

This Jeffersonian style rapidly took the place of the old Georgian; but the day was brief, and somewhere between 1820 and 1830 occurred that point where the last flickering tradition of good taste and the last weak impulse of instinctive art vanished, and the new era began wherein the desires of society as a whole were not for good and beautiful things. Fortunately, there was little collegiate building, or perhaps better, little has survived of the second quarter of the nineteenth century. Then came modestly and quietly the Gothic protagonist. From the close of the Civil War down to about 1880 the new Gothic that expressed Ruskin's really enormous influence might be said to have swept through American colleges. It was a false dawn, however, and ceased almost in a moment, though for a brief period only, when that great genius, and greater personality, Richardson, flashed like an unpredicted comet across the sky, and deliberately forced a new and alien style on a bewildered people. He did great work, much of it immortal work; but he died before his mission was accomplished, and in the next decade came a change in the simile, the summer storm swept west and south and over the path it had left, loomed, almost simultaneously, Colonial, Perpendicular Gothic, Mission, and Beaux-Arts, the results of which were lacking in unity and lucidity.

Now for the slides illustrating what I have outlined briefly, and in a fragmentary sort of way, three of the broad principles on which all harmonious landscape development for universities must proceed, dealing respectively with:

(1) Preservation and Creation of the Site.
(2) A Far-Sighted General Plan.
(3) Style of Architecture.

In what has been said this evening you may have noticed the absence of emphasis on beauty in landscape development for colleges; and that is because we want in closing to emphasize the relation which it bears to every phase of university development from beginning to end. The demands of beauty are in large measure identical with those of efficiency and economy, and differ mainly in requiring a closer approach to practical perfection in the adaptation of means to end than is required to meet the merely economic standard. The kind of beauty most to be sought in landscape development for universities is that which results from seizing instinctively, with a keen and sensitive appreciation, the opportunities which present themselves in the course of the most practical solution of any problem, for a choice between decisions of substantially equal economic merit, but of widely differing æsthetic quality, and regard for beauty must neither follow after regard for the practical end to be obtained nor precede it, but must inseparably and simultaneously accompany it.

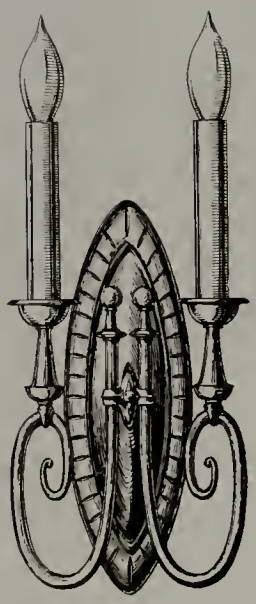
MAIN ENTRANCE, PROVIDENCE HOSPITAL, SEATTLE
SOMERVELL & COTE ARCHITECTS

Let us hope that as time goes on our colleges will grow unceasingly in that beauty of fitness which throughout the ages every race of man has felt to be necessary to the completion of his work, for it is as necessary for mental and spiritual health that students should live in beautiful surroundings as it is for their bodily health that they dwell under sanitary conditions. College landscape development, then, calls for co-operative effort. The individual must find his own regard for sometimes sacrificing his immediate interests in the far wider opportunity which a co-ordinate development would afford, and might I say here, he must learn to consume his own smoke literally and metaphorically and accept as his duty co-operation toward a harmonious effect of ordered beauty, that each in his way may do his share toward the creation of a beautiful college, ever growing in its grace of appeal by the kindly influence of time and the richness of association. No great foresight is needed to realize that regard should be had for the need of treating all departments of the university as a single connected system.

Modern Illumination

BY WM. ADAMS

Of Adams, Hollopeter & Mallett, Inc., San Francisco



THE radical changes in lighting during the last two or three years have come about through the improvement in incandescent electric lamps and in the reduction in the cost of electric current and the increased efficiency of electric current service.

Where formerly it was only possible within reasonable cost to illuminate the center of a room, with auxiliary side lights to be used on special occasions, at this time it is quite within the compass of the ordinary householder's purse, through the fairly well perfected "semi-indirect" system of lighting and the modern high-efficiency incandescent electric lamps, to secure adequate and uniform illumination over and to the utmost corners of any room where reasonable judgment has been used in placing the electric lighting outlets.

When the intense glare of the modern high-efficiency electric lamps first dazzled the eyes of the public and caused the oculists to unctuate their souls with the thought of a new horde of patients, the people who have to do with the lighting of buildings immediately set about to devise ways and means of utilizing this increased illumination and at the same time relieve the accompanying eye-strain. The first method adopted was the "total-indirect" system of lighting, whereby the light source was entirely concealed and all the light rays reached the plane of usefulness by being first cast upon the ceiling and from there reflected to all parts of the room. This made the ceiling the light source so far as the eye was concerned and it was very soft and beautiful and gave out a delightful sense of restfulness.

But two peculiarities were soon noted with respect to this style of lighting. First, it produced a strange, uncanny atmosphere, of which one was ever conscious; and, secondly, the original feeling of restfulness was soon followed by an almost subconscious sense of irritation, due to the fact that total-indirect lighting so nearly eliminates all shadow that objects appear more or less flat and the eye muscles that were born to fight shadows through our waking hours lay dormant and were deprived of their usual job. Wherefore, the oculists, who saw their dreams of many patients fast fading away, again smiled and beamed and were glad.

And so people who have these things to do began experiments to secure illumination that would save the desirable features of indirect lighting, while eliminating its abnormal character. And thus was evolved the present almost universally used "semi-indirect" system of illumination.

A NEW DESIGN

The many experiments in "semi-indirect" illumination made by those concerned with lighting problems have fairly well established the fact that the most satisfactory light is obtained by a lighting fixture of sufficient luminosity to transmit from ten per cent to fifteen per cent of the illumination directly to the plane of usefulness and the balance of the light generated by reflection from the ceiling or other reflecting area. Of course, there are some essential technical details to be observed if thoroughly good results are to be obtained, but the above have, broadly speaking, proven the most satisfactory proportions in which to divide the direct and indirect components of light. Recently a type of ceiling fixture has come into much favor with the public that furnishes a limited reflecting area—say sixteen to twenty inches—for the indirect component of light and about fifty per cent of rather well-diffused direct light. This is more or less a compromise fixture and not very scientific, but it caters to a certain weakness of the buying public and therefore finds a ready sale.

And right here we reach the principal factors which cause so many poor lighting installations to be made today, despite the present opportunities of easily accomplishing satisfactory results.

The various recent developments in lighting prompted the creation of the "illuminating engineer," but thus far it has not proven a very lucrative profession for the reason that most buyers of lighting equipment seem loath to pay a fee for this kind of work, believing that anything that they know, or think they know, so much about themselves does not require the services of an expert; and, also, by reason of the fact that in most instances a lighting installation must be decorative, and in harmony with the surrounding decorations, as well as practical, and the scientific man is seldom artistic. As a result, many illuminating engineers are compelled, in order to eke out an existence, to become more or less secret pensioners of lighting equipment or lighting equipment supply dealers, and their judgment as engineers must needs thereafter become tempered by the particular equipment their patrons have to sell.

The only outlook for a higher average in lighting and lighting equipment lies in the hope that owners and architects will come to realize that they cannot get something for nothing, and after setting aside an adequate appropriation for the lighting fixtures in a building and closely specifying the kind of material to be used and the kind of finish that will be acceptable, make the competition entirely upon the sufficiency and efficiency of the illumination to be furnished and the appropriateness in style and design of the fixtures offered. The lighting fixture dealers will then very quickly start training their salesmen to be lighting experts and not fakers, and they will themselves seek a reputation for successful lighting installations rather than a reputation for low prices. And both the owners and the fixture dealers will be the gainers by it.

COLISEUM THEATRE, SEATTLE
B MARCUS PRITECA, ARCHITECT

INTERSECTION OF MEZZANINE LOGE ENTRE SOL AND BALCONY RAMPS

COLISEUM THEATRE, SEATTLE

B MARCUS PRITECA ARCHITECT

MEDALLION FROM PROSCENIUM
COLISEUM THEATRE, SEATTLE
B MARCUS PRITECA ARCHITECT

MAIN FOYER

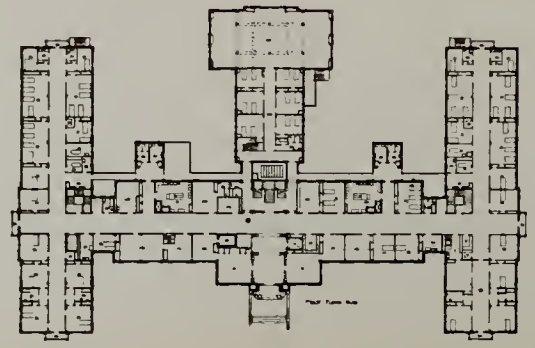
OUTER VESTIBULE OF LADIES RETIRING ROOM

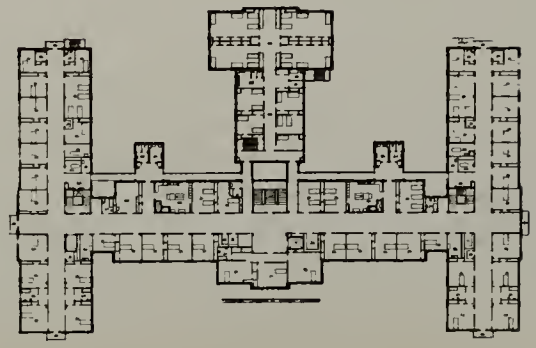
COLISEUM THEATRE, SEATTLE

B MARCUS PRITECA ARCHITECT

SECTION UNDER BALCONY
COLISEUM THEATRE, SEATTLE
B MARCUS PRITECA, ARCHITECT

PROVIDENCE HOSPITAL, SEATTLE
SOMERVELL & COTE, ARCHITECTS





VIEW FROM REAR SHOWING POWER HOUSE

DETAIL OF MAIN ENTRANCE STAIRWAY

PROVIDENCE HOSPITAL, SEATTLE

SOMERVELL & COTE, ARCHITECTS

MAIN ELEVATION

ELKS TEMPLE, TACOMA

E. F. CHAMPNEY, ARCHITECT

CLUB ENTRANCE

ELKS TEMPLE, TACOMA

E F CHAMPNEY, ARCHITECT

AUDITORIUM ENTRANCE

ELKS TEMPLE, TACOMA

E F CHAMPNEY, ARCHITECT

DETAIL OF LOUNGING ROOM

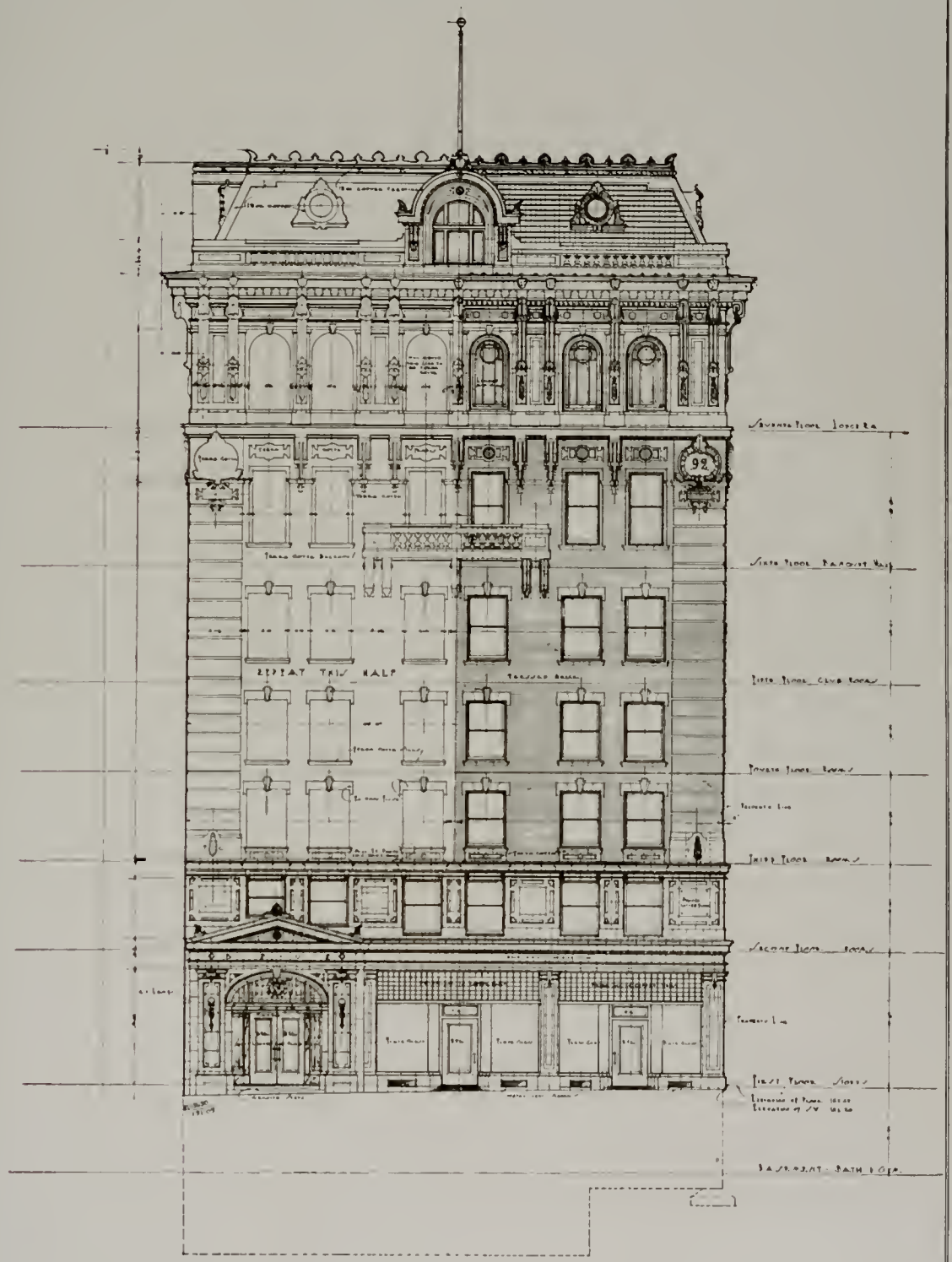
CORNER DETAIL OF LOUNGING ROOM

ELKS TEMPLE, TACOMA

E F CHAMPNEY, ARCHITECT

BILLIARD ROOM
ELKS TEMPLE, TACOMA
E. F. CHAMPNEY, ARCHITECT

ELKS TEMPLE, SEATTLE
JOHN CARRIGAN, ARCHITECT



(1)

JOHN CALLIGAN
ARCHITECT
308-9 ORIENTAL BLDG
SEATTLE WASH

FRONT ELEVATION

SCALE ¼IN = 1 FOOT

BUILDING FOR
ELKS TAY & COAST CO
LODGE NO 92
FOURTH AVE & STEIAG ST
SEATTLE WA

MAIN ENTRANCE
ELKS TEMPLE, SEATTLE
JOHN CARRIGAN, ARCHITECT

DINING ROOM

LODGE ROOM

ELKS TEMPLE, SEATTLE

JOHN CARRIGAN, ARCHITECT

VIEW IN FOREST HILL PARK, SAN FRANCISCO, CAL.
MARK DANIELS ENGINEER

General Conditions of the Contract

BY FRANCIS W. GRANT

The fifth of a series of articles discussing the code adopted by the American Institute of Architects

ARTICLE 28. PAYMENTS WITHHELD. The Architect may withhold or, on account of subsequently discovered evidence, nullify the whole or a part of any certificate for payment to protect the Owner from loss on account of:

(a) Defective work not remedied.

(b) Claims filed or reasonable evidence indicating probable filing of claims.

(c) Failure of the Contractor to make payments properly to sub-contractors or for material for labor.

(d) A reasonable doubt that the contract can be completed for the balance then unpaid.

When all the above grounds are removed, certificates shall at once be issued for amounts withheld because of them.

The general conditions of the specifications or "of the contract," if that term be preferred, should distinctly define at what periods of time or stages of progress payments shall be made and in what proportion of the value of work performed, and this should appear under the title of "payments." The one title "PAYMENTS" should direct the reader to all there is to be said about payments, including rights reserved to withhold them. This clause contains some very excellent features, but the powers granted the architect by division (c) of Article 28 is deemed too broad. An architect should never presume to dictate what is a "proper" payment by a contractor to a sub-contractor.

Article 29. LIENS. Neither the final payment nor any part of the retained percentage shall become due until the Contractor, if required, shall deliver to the Owner a complete release of all liens arising out of this contract, or receipts in full in lieu thereof and, if required in either case, an affidavit that the releases and receipts include all the labor and material for which a lien might be filed; but the Contractor may, if any sub-contractor refuses to furnish a release or receipt in full, furnish a bond satisfactory to the Owner, to indemnify him against any claim by lien or otherwise. If any lien or claim remain unsatisfied after all payments are made, the Contractor shall refund to the Owner all moneys that the latter may be compelled to pay in discharging such lien or claim, including all costs and a reasonable attorney's fee.

The requirement that liens be released only on condition some unnamed person decides or remembers to require it is a strange provision in a model specification. Why the "if"?

Article 30. PERMITS AND REGULATIONS. The Contractor shall obtain and pay for all permits and licenses, but not permanent easements, and shall give all notices, pay all fees, and comply with all laws, ordinances, rules and regulations bearing on the work. If the drawings and speci-

VIEW IN FOREST HILL RESIDENCE PARK, SAN FRANCISCO
MARK DANIELS, ENGINEER

fications are at variance therewith, the Contractor shall notify the Architect in writing before the work is performed and the value of any necessary changes shall be adjusted under Article 21. If any of the Contractor's work shall be done contrary to such laws, ordinances, rules, and regulations, without such notice, he shall bear all costs arising therefrom.

This clause is according to standard practice and better expressed than ordinarily.

Article 31. ROYALTIES AND PATENTS. The Contractor shall pay all royalties and license fees and shall defend all suits or claims whatsoever for infringement of any patent rights and shall save the Owner harmless from loss on account thereof.

No contractor should be made liable for the consequences of infringement of patent rights unless given perfect freedom in selecting materials and processes so as to avoid such consequences in the first instance. If some infringing article be specified, surely the person so specifying it is the guilty one and should be required to defend actions and pay damages if any.

Article 32. USE OF PREMISES. The Contractor shall confine his apparatus, the storage of materials and the operations of his workmen to limits indicated by law, ordinances, permits or directions of the Architect and shall not encumber the premises with his materiols.

The Contractor shall not load or permit any part of the structure to be loaded with a weight that will endanger its safety.

The Contractor shall enforce the Architect's instructions regarding signs, advertisements, fires, and smoking.

Building a building without encumbering the premises with materials would be difficult. Does the model code contemplate the use of captive balloons or how is this feat to be accomplished?

In the case of entire contracts, the architect should not dictate the matter of fires and smoking except in so far as the quality of the work might be affected. Fire hazard is a matter of concern to the party liable to lose in case of fire and nothing should appear in the specifications, tacitly or otherwise, admitting that the owner can lose by fire (this statement of course applies only to entire contracts for new buildings).

Article 33. CLEANING UP. The Contractor shall at all times keep the premises free from accumulations of waste material or rubbish caused by his employees or work and at the completion of the work he shall remove all his rubbish from and about the building and all his tools, scaffolding and surplus materials, and shall leave his work clean and ready for use. In case of dispute the Owner may remove the rubbish and charge the cost to the several contractors as the Architect shall determine to be just.

Article 34. CUTTING, PATCHING AND DIGGING. The Contractor shall do all cutting, fitting or patching of his work that may be required to make its several parts come together properly and fit it to receive or be received by work of other contractors shown upon, or reasonably implied by, the Drawings and Specifications for the completed structure, and he shall make good after them, as the Architect may direct.

Any cost caused by defective or ill-timed work shall be borne by the party responsible therefor.

The Contractor shall not endanger any work by cutting, digging or otherwise, and shall not cut or alter the work of any other contractor, save with the consent of the Architect.

These clauses are appropriate when the work is divided among several independent contractors, but need to be changed in phraseology in case of an entire contract.

Article 35. DELAYS. If the Contractor is delayed in the completion of the work by any act or neglect of the Owner or the Architect, or of any employee of either, or by any other contractor employed by the Owner, or by changes ordered in the work, or by strikes, lockouts, fire, unavoidable casualties or any causes beyond the Contractor's control, or by delay authorized by the Architect pending arbitration, or by any cause which the Architect shall decide to justify the delay, then the time of completion shall be extended for such reasonable time as the Architect may decide.

No such extension shall be made for delay occurring more than seven days before claim therefor is made in writing to the Architect. In the case of a continuing cause of delay, only one claim is necessary.

If no schedule is made under Article 3, no claim for delay shall be allowed on account of failure to furnish drawings until two weeks after demand for such drawings, and not then unless such claim be reasonable.

Title to this article is too brief.

Article 36. OWNER'S RIGHT TO DO WORK. If the Contractor should neglect to prosecute the work properly or fail to perform any provision of this contract, the Owner, after three days' written notice to the Contractor, may, without prejudice to any other remedy he may have, make good such deficiencies and may deduct the cost thereof from the payment then or thereafter due the Contractor; provided,

however, that the Architect shall approve both such action and the amount charged to the Contractor.

Confusion and undue friction must necessarily follow the exercise of the right granted by this clause.

Article 37. OWNER'S RIGHT TO TERMINATE CONTRACT. If the Contractor should be adjudged a bankrupt, or if he should make a general assignment for the benefit of his creditors, or if a receiver should be appointed on account of his insolvency, or if he should, except in cases recited in Article 35, persistently or repeatedly refuse or fail to supply enough properly skilled workmen or proper materials, or if he should fail to make prompt payment to subcontractors or for material or labor, or persistently disregard laws, ordinances or the instructions of the Architect, or otherwise be guilty of a substantial violation of any provision of the contract, then the Owner, upon the certificate of the Architect that sufficient cause exists to justify such action, may, without prejudice to any other right or remedy and after giving the Contractor seven days' written notice, terminate the employment of the Contractor and take possession of the premises and of all materials, tools and appliances thereon and finish the work by whatever method he may deem expedient. In such case the Contractor shall not be entitled to receive any further payment until the work is finished. If the unpaid balance of the contract price shall exceed the expense of finishing the work, including compensation to the Architect for his additional services, such excess shall be paid to the Contractor. If such expense shall exceed such unpaid balance, the Contractor shall pay the difference to the Owner. The expense incurred by the Owner as herein provided, and the damage incurred through the Contractor's default, shall be certified to by the Architect.

Barring the fact that it depends on matter contained in another article of the Code for complete sense and excepting the provision relating to payment of sub-contractors, this clause is excellent.

Article 38. CONTRACTOR'S RIGHT TO STOP WORK OR TERMINATE CONTRACT. If the work should be stopped under an order of any court, for a period of three months, through no act or fault of the Contractor or of any one employed by him, or if the Owner should fail to pay to the Contractor, within seven days of its maturity and presentation, any sum certified by the Architect or awarded by arbitrators, then the Contractor may, upon three days' written notice to the Owner and the Architect, stop work or terminate this contract and recover from the Owner payment for all work executed and any loss sustained upon any plant or material and reasonable profit and damages.

An excellent provision.

Article 39. DAMAGES. If either party to this contract should suffer damage by delay or otherwise, except as provided in Article 10, because of any act or neglect of the other party or of any one employed by him, then he shall be reimbursed by the other party for such damage. Claims under this clause shall be made in writing to the party liable within a reasonable time of the first observance of such damage and not later than the time of final payment, except in case of claims under Article 16, and shall be adjusted by agreement or arbitration.

This is a fair and equitable clause, but covered by law and therefore unnecessary.

Article 40. MUTUAL RESPONSIBILITY OF CONTRACTORS. Should the Contractor [see Article 1 (c)] cause damage to any other person [see Article 1 (c)] employed on the work, the Contractor agrees, upon due notice, to settle with such person by agreement or arbitration, if such person will so settle. If such person sues the Owner on account of any damage alleged to have been so sustained, the Owner shall notify the Contractor, who shall, at his own expense, defend such proceedings and, if any judgment against the Owner arise therefrom, the Contractor shall pay or satisfy it and pay all costs incurred by the Owner.

The Contractor, if damaged by any person held to the Owner by stipulations such as the above, agrees to settle with such person by agreement or arbitration and in no case to sue the Owner on account of such damage.

This clause is unfair to the contractor and particularly so in the second paragraph.

Article 41. SEPARATE CONTRACTS. The Owner reserves the right to let other contracts in connection with this work. The Contractor shall afford other contractors reasonable opportunity for the introduction and storage of their materials and the execution of their work and shall properly connect and co-ordinate his work with theirs.

If any part of the Contractor's work depends for proper execution or results upon the work of any other contractor, the Contractor shall inspect and promptly report to the Architect any defects in such work that render it unsuitable for such proper execution and results. (To be continued)

VIEW IN FOREST HILL RESIDENCE PARK, SAN FRANCISCO
MARK DANIELS ENGINEER

RESIDENCE OF WM. C. MURDOCH, JR., FOREST HILL, SAN FRANCISCO

D. C. COLEMAN, ARCHITECT

THE ARCHITECT

VOL. XII. SAN FRANCISCO, JULY, 1916 NO. 1

EDITORIAL

THE problem to be considered by the participants in this year's Le Brun Traveling Scholarship Competition is unusual, and while its nature cannot be made public in more detailed fashion at the present time, it may be allowed to escape that it is essentially American, in fact, Southwestern, in character, the sort of problem in style with which a practicing architect might very well find himself faced; but toward the solution of which it is felt that no very serious effort has, so far, been made. It takes into account the general climatic and ethnic nature of the Southwest from New Orleans to San Diego and northward, and should give the competitors an opportunity for a full display of whatever artistic, poetic and practical ability they may possess.

This year's committee has felt strongly the desirability of leaving the competitors to their own devices; therefore the drawings to be submitted are very indeterminate in character. There are seven or eight of these and the method of rendering is left wholly to the discretion of the competitor himself. It is believed that in this way a far more interesting result will be obtained than would be the case if the style and method of rendering were carefully stipulated in the usual fashion.

By the terms of the deed of gift, the competitor, to be eligible, must be an architect or draughtsman, a citizen and resident of the United States, between twenty-three and thirty years of age, who is not nor has been the beneficiary of any other traveling scholarship, and who has had at least three years' experience as draughtsman or practicing architect.

The successful competitor will receive the sum of one thousand Dollars ($1,000) and is required to make a trip abroad of not less than six months' duration. Every competitor must be nominated by a member of the New York Chapter of the American Institute of Architects, who will certify in writing that the above conditions are fulfilled by the nominee, and that in his opinion the nominee is deserving of the scholarship. Those not having the acquaintance of a member of the Chapter may avail themselves of the services of any well-known architect who can vouch for them to a member of the New York Chapter, with whom he is acquainted.

Intending competitors must apply for permission to submit drawings on or before August first, 1916, upon which date copies of the full program will be sent to all such applicants as have qualified. In the preliminary notice that has appeared in the various technical journals, this date was given as July 15, 1916, a date which the committee hereby extends. No application received after the first of August will be considered.

* * * *

It is extremely pleasing to note the remarks of Charles Carkeek, well-known builder of Seattle, at the recent joint meeting of the Washington State Chapter of Architects and the Seattle Master Builders' Association, on the movement intended to eliminate the unsatisfactory conditions resultant from methods of sub-contracting. Mr. Carkeek is behind a movement intended to better these conditions, and offers as one remedy the proposal that Seattle builders will not sublet the carpenter, the brick or the concrete work; but instead, will employ competent foremen for each of these branches, the foreman to be under direct charge of the general contractor.

Not only will this movement operate for the elimination of irresponsible and incompetent contractors, but will improve the class of workmanship.

This move will affect the most important part of the building—that is, the structural portion—and Mr. Carkeek well said that this part should be more closely safeguarded against faulty construction methods than any other, for in the forming of the building lies the greatest risk to life and limb, not to mention the capital invested in the structure

It is also true that a more complete realization of the architect's plans will be reached by the elimination of the so-called subcontract system. It will throw the entire responsibility for the mechanical excellence of the work directly on the general contractor.

With the co-operation of architects and master builders, Seattle is going to make every effort to give a fair test to this movement, and with Mr. Carkeek are many architects who feel assured that the result will prove a distinct improvement over the practices of subletting these important branches of building construction.

It is stated that the Seattle Structural Building Trades Alliance, composed of journeymen, carpenters, bricklayers, hoisting engineers and building laborers, is in hearty accord with the movement and has pledged its support. Members of this body will refuse to work for any one who shall take a sub-contract involving labor in any of their trades.

It would appear from the foregoing that a determined effort will be made in Seattle for a betterment of conditions in the building industry.

Pacific Coast Chapters, A. I. A.

"The Architect" is the official organ of the San Francisco Chapter of the American Institute of Architects.

Minutes of San Francisco Chapter

May 18, 1916: The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the Chapter, 233 Post Street, on Thursday, May 18, 1916. In the absence of the President and Vice-President, Mr. William Mooser was nominated and elected chairman pro tem. The meeting was called to order at 4:15 p. m.

Minutes: The minutes of the meeting held April 27, 1916, were read and approved.

Standing Committees: There were no committee reports.

Communications: From Mr. E. C. Kemper, Executive Secretary of the American Institute of Architects, relative to the assigning of certain Chapters to members of the Board of Directors for the purpose of establishing an informal relationship for mutual help and counsel between the Directors and the Chapters; also one with reference to the death of Mr. Charles I. Havens and one relative to the status of Mr. Willis Polk, from Mr. S. W. Stratton, chairman of the Thermometer Committee, A. A. A. S., relative to a bill introduced by Representative Albert Johnson; from Southern California Chapter, A. I. A., thanking this Chapter for the financial assistance accorded in the repeal of the law of 1872.

New Business: All communications were referred to the Board of Directors.

An informal discussion took place as to the communication received from the Boston Society of Architects relative to means of arousing public interest in and appreciation of architecture. It was duly moved, seconded and carried, that the Board of Directors be requested to hold a special meeting in the near future to take up this matter.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 5:30 p. m.

Subject to approval....., 1916.

SYLVAIN SCHNAITTACHER,
Secretary.

Minutes of Southern California Chapter

The ninety-sixth meeting of the Chapter was held at the Bristol Cafe on Tuesday, May 9, 1916.

The meeting was called to order at 7:30 by President S. Tilden Norton. The following members were present: J. E. Allison, John C. Austin, J. J. Backus, F. P. Davis, P. A. Eisen, Lyman Farwell, R. C. Farrell, P. H. Frohman, John C. Hillman, John P. Krempel, A. C. Martin, S. T. Norton, Robert H. Orr, W. C. Pennell, A. F. Rosenheim, F. L. Stiff, G. F. Skilling, August Wackerbarth, A. R. Walker, H. F. Withey, F. R. Schaefer.

As guests of the Chapter were present: Mr. George Dunlop and Dr. John R. Haynes; the speakers of the evening: Mr. Elmore R. Jeffery, a local architect; Mr. Tichenor, from the *Examiner;* Harry Iles and John Bowler, of the *Builder and Contractor;* and W. E. Prine, of the *Southwest Contractor.*

Previous to the reading of the minutes, the order of business was set aside to permit of the talks of Mr. George H. Dunlop and Dr. John R. Haynes, briefly outlining the important provisions of the proposed new city charter. Upon the conclusion of their talks, the meeting was thrown open to questions. A most hearty vote of thanks was accorded the two gentlemen by the Chapter.

The minutes of the ninety-fifth meeting were read and approved as corrected.

Authority was given the Secretary to reimburse Messrs. Allison and Austin for the money advanced by them toward the attorney's fees in the repeal of the law of 1872, and also a vote of thanks was accorded the San Francisco Chapter for the receipt of their check of $250.00 toward these expenses.

Under the head of Membership Committee report, the President called the Chapter's attention to the large number of San Francisco Chapter members making application for Institute membership, and a resolution was adopted authorizing the President to appoint a committee of one to secure applications from this Chapter for Institute membership.

For the A. I. A. Sub-Committee on Public Information, Mr. Frohman read a letter from the secretary of that committee in the Boston Chapter, Mr. Little, together with his own reply. A general discussion followed as to the best methods of getting matters of professional interest before the public, and Mr. Tichenor, of the *Examiner,* in a short talk gave a few suggestions. Discussion also followed as to the best means of meeting the Los Angeles *Examiner's* proposals relative to supporting their newly established building section. This matter was left open for further conference.

For the Committee on City Planning, Mr. H. F. Withey reported that meetings were being held and that active work was being done.

The President next called the Chapter's attention to the remaining effects belonging to the late Fernand Parmentier and an offer was presented to the Chapter by Mr. John C. Austin that out of the money due Mr. Austin and Mr. Allison from the Chapter, they would give an amount of $25.00 for the remaining properties, which were to be turned over for the use of the Atelier. This generous offer was accepted with a vote of thanks.

Communications were next read as follows:

From the San Francisco Chapter, a communication accompanying their check of $250.00.

From the Board of Public Works, two communications relative to an amendment in the building ordinances, which had been referred to the Council.

From Mr. Sidney B. Veit, ex-Honorary Secretary of the American Art Association of Paris, requesting contribution toward a fund to preserve French art from the effects of war. This communication was ordered referred to the proper committee.

Under the head of new business, the President made a report on the work of the joint committee of the Technical Societies, who would in the near future hold the regular annual joint meeting.

The meeting adjourned at 10:20 p. m.

A. R. WALKER,
Secretary Pro Tem.

The ninety-seventh meeting was held at the Hotel Clark, on Tuesday, June 13, 1916.

The meeting was called to order at 7:50 p. m. by President S. Tilden Norton. The following members were present: Harrison Albright, D. C. Allison, J. E. Allison, John C. Austin, J. J. Backus, A. B. Benton, G. E. Bergstrom, P. A. Eisen, A. M. Edelman, W. E. Erkes, Lyman Farwell, Henry Lord Gay, H. W. Glidden, Henry M. Greene, John C. Hillman, Frank D. Hudson, John P. Krempel, A. C. Martin, H. H. Martin, S. B. Marston, Octavius Morgan, O. W. Morgan, S. T. Norton, H. M. Patterson, T. F. Power, A. F. Rosenheim, R. F. Train, J. T. Vawter, August Wackerbarth, A. R. Walker, H. F. Withey, P. O. Wright, Jr., G. B. Van Pelt, Jr., F. R. Schaefer.

As guests of the Chapter were present: Mr. A. H. Koebig, President Engineers and Architects' Association; Dr. Lorin A. Handley, President of the Board of Public Works; Mr. J. H. Bean, member of the City Board of Education; Prof. Waterbury, University of Arizona; Mr. L. J. Berger, of the Los Angeles *Examiner;* Harry Iles and John Bowler, of the *Builder and Contractor;* and W. E. Prine, of the *Southwest Contractor.*

The minutes of the ninety-sixth meeting were read and approved.

Under committee reports, Mr. H. F. Withey reported for the City Planning Committee that the Chapter's committee was working jointly with the committees of other Societies and they were making most favorable progress with the framing of proposed new ordinances covering the work.

Communications were read as follows:

From E. C. Kemper, Executive Secretary of the American Institute of Architects, notifying this Chapter of its assignment, together with that of the San Francisco Chapter to Institute Director Octavius Morgan, the establishing of this relationship being for the purpose of mutual help and counsel.

From Mr. Mark C. Cohn, Executive Secretary of the Commission of Immigration and Housing, inviting suggestions and recommendations for their assistance in formulating State legislation. This communication was referred to the Committee on Permanent Legislation.

From the American Civic Association acknowledging receipt of this Chapter's dues and urging a reconsideration of our resignation from their organization. This communication was ordered filed.

From the Builders' Exchange of Los Angeles, acknowledging receipt of resolution adopted by the Chapter at a previous meeting.

From Wm. Stanley Parker, Vice-Chairman of the Institute Committee on Contracts and Specifications, requesting information as to local activities in the work of Quantity Survey systems. This communication was ordered referred to Mr. O. W. Morgan, Jr., for reply.

From Saul H. Brown, Secretary of the Atelier, Los Angeles, expressing appreciation for the Chapter's gift of books and other effects belonging to the late Fernand Parmentier. This communication was ordered filed.

From Miss M. L. Schmidt, Metropolitan Exhibit, requesting endorsement of a proposed joint exhibit of marble and tile, and for metal lath, in the Exhibit rooms. No action on this request was taken.

Communications were also read from John Lawrence Mauran, President of the American Institute of Architects, and addressed to this Chapter's President, urging energetic effort in the securing of new Institute members. Motion was made by Mr. Hudson, duly seconded and carried, that the Chapter's committee, consisting of Mr. A. F. Rosenheim, put more special and energetic effort on this work.

A most interesting report was next heard from Mr. A. B. Benton on the recent convention of the Landmarks Society held at the Mission Inn at Riverside. Further report was rendered by Mr. S. Tilden Norton on the purposes of the Los Angeles Choister formed at this convention, to undertake the repair and restoration of the San Fernando Mission.

Mr. A. H. Koebig, President of the Engineers and Architects' Association, and also chairman of the Joint Committee of Technical Societies, rendered an interesting and enthusiastic talk on the efforts being expended toward the amalgamation of the various engineering and technical societies into a permanent organization, also outlining some of the present work being done by this joint committee.

Mr. Octavius Morgan with a short talk presented the certificate of fellowship of the late Fernand Parmentier to the Secretary, to be

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held by the Chapter until such time as it would be possible to deliver it to his near relatives.

Mr. H. F. Withey next presented a paper on the subject of Civic Improvements. This paper proved to be one of the most interesting and best handled during this year's programs, and a hearty resolution of appreciation and thanks was offered by Mr. A. F. Rosenheim, duly seconded and carried.

Mr. A. C. Martin followed with a short talk on the comparative costs of fire-resisting and non-fireproof construction.

Mr. D. C. Allison next rendered a most enthusiastic and interesting talk on the subject of Public Schools. The subject was most excellently handled and was greatly appreciated by all present.

Dr. Lorin A. Handley, President of the Board of Public Works, was next called upon and briefly discussed the problems which face his department of the city government.

Mr. J. H. Bean followed with a short talk on City School Buildings and also on the work being undertaken by the local Builders' Exchange, of which he is President.

Mr. Henry Lord Gay, a life member, and resident of San Diego, was called upon and offered a few brief remarks.

Mr. Robert Train reported on the work of mustering the architects and engineers in a delegation for the Preparedness Parade and urged all present to co-operate in making a successful showing in this section.

Mr. A. F. Rosenheim reported ten applications submitted from this Chapter for Institute membership.

The meeting adjourned at 10:50 p. m. .....

Secretary Pro Tem.

Minutes of Washington State Chapter

Minutes of the regular meeting of the Washington State Chapter of the American Institute of Architects, held Wednesday, May 3, 1916, at the rooms of the Commercial Club, Seattle. Present: Loveless, Alden, Schack, Albertson, Parks, Zeigler, Harvey, Field, Stephen, Willcox, Storey, Cote, Baeder.

Minutes of previous meeting not read.

Reports: Ways and Means Committee, by Mr. Alden, reported their efforts and difficulties in securing money in payment of dues, and that they are continuing in their efforts; they reported, also, only one member in Tacoma in good standing, which being true, it is suggested that the meeting proposed to be held in Tacoma be not held there this year.

The committee on subject of "City Architect," by Mr. Alden reported its progress, and after somewhat lengthy discussion, participated in by many present, it was finally moved, seconded and carried that the committee be asked to supplement their previous work by formulating a detailed plan of action, including possible ordinance, with details as to civil service, expense of previous work done, prospect of work to be done, what department same is to come under, etc., etc., reporting same at next meeting of Chapter.

Motion of Mr. Willcox, duly seconded and carried, that when plan has been adopted, the committee be instructed to make personal appearance before committees of various organizations already communicated with, for the purpose of amplifying the subject.

Meeting adjourned at 1:30 p. m.

LOUIS BAEDER,
Secretary Pro Tem.

Minutes of the regular meeting of the Washington State Chapter of the American Institute of Architects, held Wednesday, June 7, 1916, at the Northold Inn, Seattle. Present: Loveless, Alden, Schack, Gould, Cote, Baeder, Parks, Field, Huntington.

The bill from Higgins and Hughes for legal services was read and referred to Mr. Willatzen and Mr. Storey for a report on the same.

Mr. Willatzen and Mr. Storey also asked to give an itemized accounting of money expended by Legislative Committee for passage of Architects' License Law.

The Legislative Committee read their final report regarding creation of office of City Architect. The report was adopted, and it was moved and seconded that the Legislative Committee be instructed to get a copy of the ordinance and see that same was satisfactory. Motion carried.

The report of the Membership Committee was then read and adopted.

The report of the Educational Committee covering the courses along architectural lines in the public schools was read and after some discussion the report was adopted. Mr. Cote recommended that architectural supervision of the schools be changed to craftsman supervision in order that the very elementary architectural training given in the schools be not confused with the regular architectural course such as the universities would give.

It was recommended that lectures along architectural lines be given in the various public schools if possible.

Mr. Wilson was balloted upon for advancement from Junior to Senior Membership and was unanimously elected.

The Secretary was instructed to write to the Executive Secretary of the Institute and ask him for a copy of the proceedings of the Institute to be placed in the Public Library of Seattle.

The meeting adjourned at 9 p. m.

D. R. HUNTINGTON,
Secretary.

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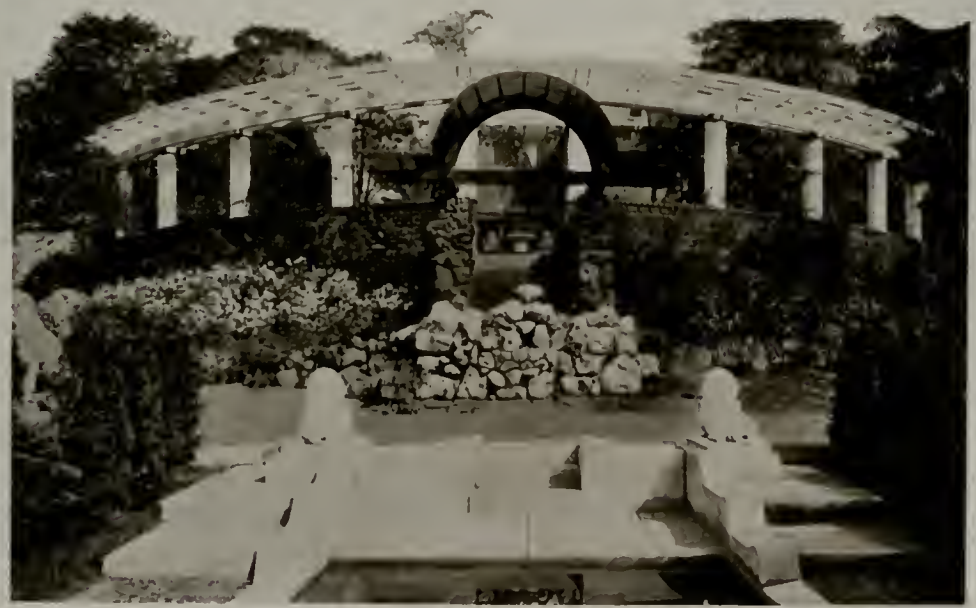

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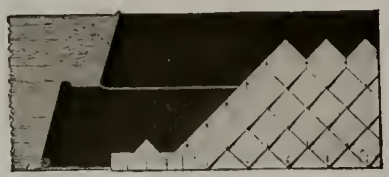

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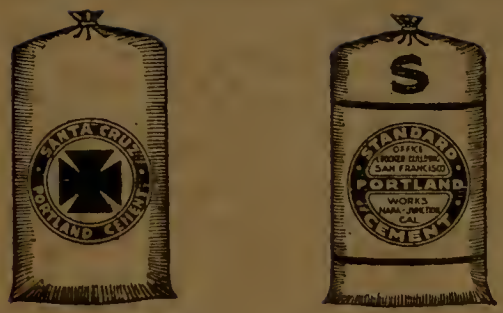

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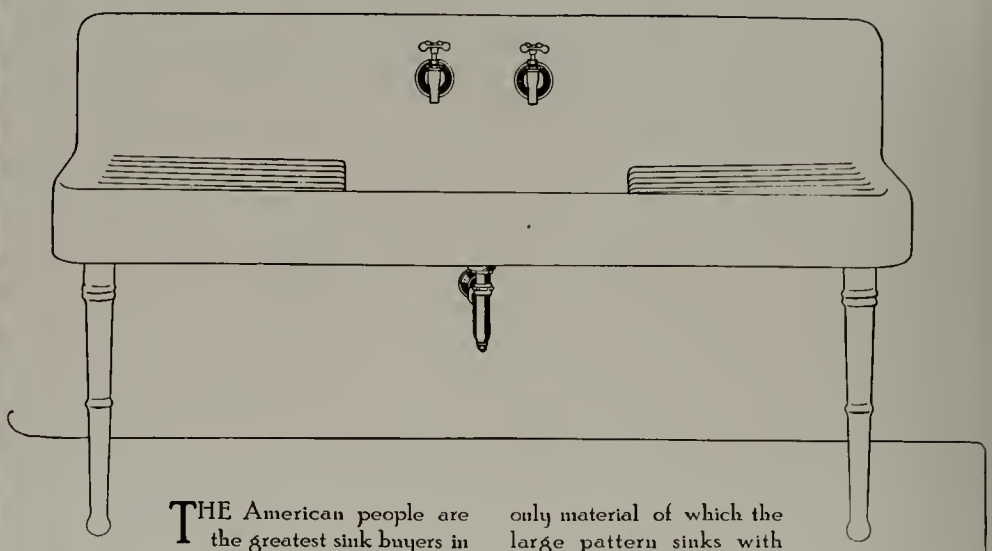

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Vol. XII. No. 2

THE ARCHITECT

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CLARENCE P. KANE, Editor

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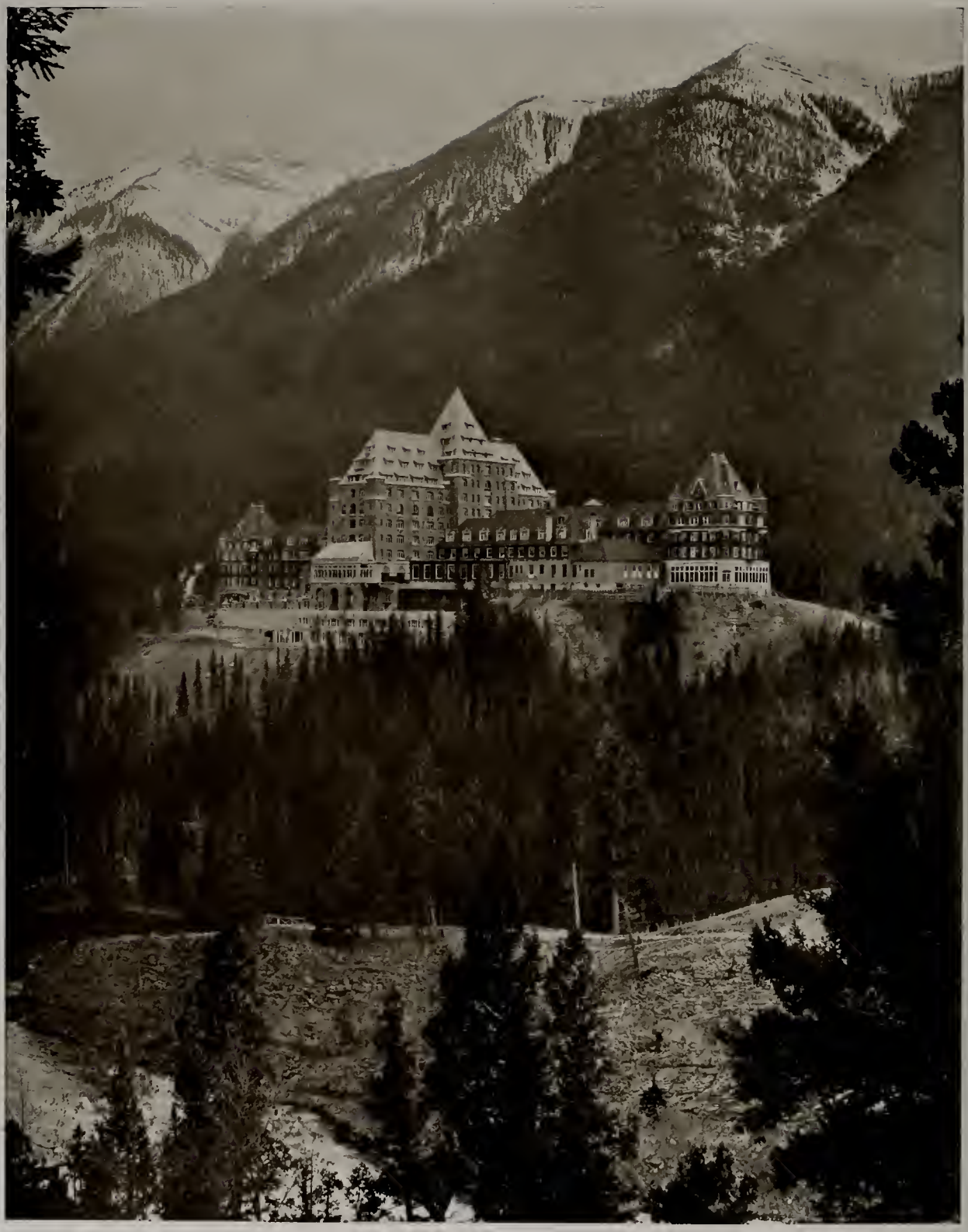
¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.



C. P. R. BANFF SPRINGS HOTEL, BANFF, ALTA.

THE ARCHITECT

VOL. XII. SAN FRANCISCO, AUGUST, 1916 NO. 2

The New C. P. R. Hotel Vancouver.

By FRANCIS S. SWALES, ARCHITECT. (Formerly Painter & Swales.)

THE Hotel Vancouver is one of the buildings that forms a link in the chain of about twenty large hotels extending between the Atlantic and Pacific Oceans, owned and operated by the Canadian Pacific Railway Company.

The Canadian Pacific is a nation-building corporation, with a scope of operations much broader than that of a usual railway company. Second only to the Canadian Government in its land holdings, owning also great fleets of steamships on both the Atlantic and Pacific Oceans, and in the coastal transport, it provides the most rapid, comfortable and luxurious travel between Europe and Asia, via the "Trans-Atlantic, Trans-Canada and Trans-Pacific Route." It not only provides transportation and operates hotels, but does work of colonization, land settlement and development on an unparalleled scale. It possesses the greatest irrigation system in the world. The C. P. R. irrigated lands in the dry belt of Alberta alone are greater in area than all the irrigated tracts in the United States taken together. It has developed districts as large as some of the American States, whole cities and such budding towns as Bassano—the place that brags it is "The best in the West by a Dam Site"—the dam was built by the C. P. R. It sells lands for farming purposes that require no fertilizer, at prices that are less than the annual cost of nitrates per unit area on neighboring lands on the American side of the boundary line—which helps to explain how it happens that five thousand Americans are at present among the "Canadian" troops for overseas service.

Vancouver is the terminal city of the railway and the principal port on the Pacific of the C. P. R., and therefore is a point at which travelers to and from the Orient and Australasia transfer between train and ship. It is the metropolis of the Province of British Columbia, the market city of the great fruit-raising areas in its valleys, and the center of the richest mining and timber lands in the world. Copper, iron, gold, silver, zinc and other metals, also coal, are mined extensively in this vicinity. Large oil centers, enormous pulp and paper works; cedar, Douglas fir and maple lumbering; shipbuilding, canning and catching the great drives of salmon in the inlets, bays and rivers around the two peninsulas on which the city is built, are the large staple industries on which the permanence of the city is founded. Six other railway companies are now building lines into Vancouver, and two are erecting large terminal stations; but it was the C. P. R. that built this city.

FINAL STUDY FOR MAIN ENTRANCE CORRIDOR
C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S SWALES, ARCHITECT

The country around and about Vancouver is "the paradise of the man with rod or gun." Moose, caribou, wapiti, bear, mountain sheep and goats are found in abundance; timber wolves and mountain lions are shot from time to time, and small game, fur-bearing animals and birds, in great variety, are here in apparently inexhaustible quantity.

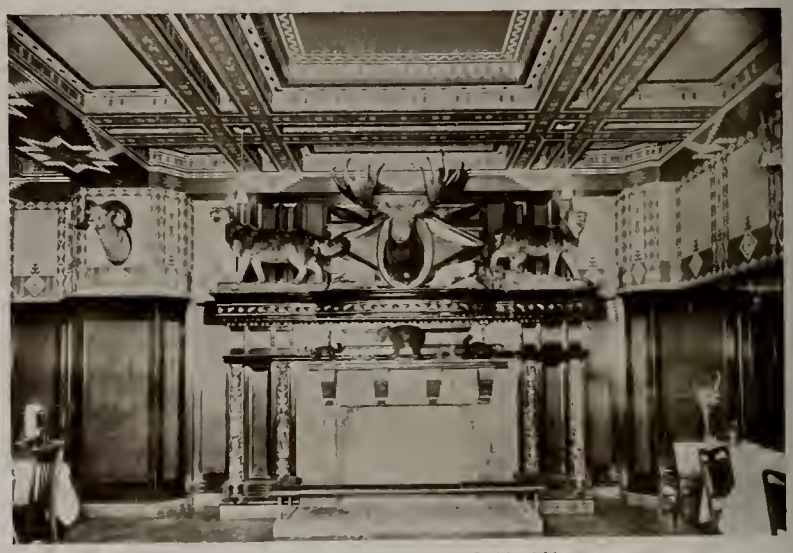
The climate, along the coast, compares favorably with that of the Mediterranean coast of France in winter, or the Italian lakes in summer.

Detail in Lobby, C. P. R. Hotel Vancouver; Francis S. Swales, Architect

To the sightseer, the landscape offers wonderful charm. The peninsulas forming Vancouver rise in gentle slopes to a couple of hundred feet above sea level. Beyond Burrard Inlet to the north and the Fraser River to the south rises a horseshoe-form range of high mountains on a radius of perhaps twenty miles. Those to the north are but four or five miles distant, while Mount Baker, visible from the high places, rises more than twelve thousand feet, like a vast pile of snow in the sunlight, nearly forty miles to the south—a wonderful spectacle.

There is a view over Lake Washington towards Mount Rainier, from Seattle, that is as fine as the view of Mount Baker from the roof garden of the Hotel Vancouver; there are fjords along the west coast of Norway that are equal to the impressive passes of Howe Sound—a waterway running north from Vancouver. The city's park, with its great Douglas firs and cedars, possesses trees that are equaled by giant redwoods in California. The Bay of Naples and the Golden Gate of San Francisco, as seen from the high parts of Piedmont, are each in its own way as alluring as English Bay and the Gate of the Lions at Vancouver. The Lions themselves are marvels of natural beauty. They are no mere mountain shadows or outlines which only the habituated can discover, but clear-cut, well-defined, sculptors' lions. They are not dead like Thorwaldsen's lion cut in the rock over the pool at Lucerne, nor are they "woolly" like Landseer's animals at the base of Nelson's Monument at London, but are such as Barye, Cain or Bartholdi might have cut, had the span of life and the opportunity been sufficiently great to one of them. Bartholdi's great lion, cut in the red sandstone blocks built against the gray cliff over the Caserness of Belfort, has the same majestic poise as one of these "mountain-lions," which might almost pass for a roughing-out for a colossal enlargement of that original.

The color of Naples and Venice—though I think Genoa is really better than either—has each its own magnificence; of the richness and warmth of a Titian painting. The color



Typical Indian Grill in Colors, C. P. R. Hotel Vancouver

C. P. R. Station, Laggan, Alt.

Cashier's Office, C. P. R. Hotel Vancouver; Francis S. Swales, Architect

View in Lobby, C. P. R. Hotel Vancouver

Exterior Upper Stories, C. P. R. Hotel Vancouver

of the mountains around Vancouver is the blue, such as Dürer painted.

Of the city proper, its well-paved and well-lighted streets place it in a class by itself as far as Canada is concerned, and only the great cities of New York, San Francisco and Detroit, of American cities, possess the same cleanly, metropolitan aspect. Of the residential districts, Grosse Point Farms, just out of Detroit, overlooking the flats of the river, offers something equal in charm and seclusion to the homes around Point Grey—that look out upon the Gulf of Georgia.

The admirable streets of quiet homes, with sidewalks inlaid as it were in lawns and roadways overhung with trees, in Detroit, such as Ferry, Palmer and Rowena Streets, are perhaps as delightful as Burnaby, Harwood and Broughton Streets, Vancouver; but the Detroit streets are flat—the Vancouver streets are gently sloping, and views of the sea and mountains may be had from most of the houses. Roses bloomed out of doors in my garden, two years out of three, from March until Christmas—that does not occur in Detroit!

The populace, though fairly cosmopolitan, is well mixed with picturesque types, pioneer in instinct and development.

Architecture, painting, sculpture, music, are regarded curiously rather than with any sincere interest; the arts, far as they have progressed, cannot be said to flourish here more than in any other part of Canada. Europeans, Americans from the Eastern States, and "globe-trotters" inquire about such things, and they, therefore, are commercial assets.

Thirty years ago the "city" was wiped out by a fire, which doubtless did more good than harm by causing some thought to be turned to fire risks when rebuilding, where wooden structures are the rule. About that time the C. P. R. built the first hotel at the corner of Granville and Georgia Streets; a few years later an extension was built on the adjoining property on Granville Street. About ten years ago a "new" five-story building was erected on the other property adjoining the original building, at the corner of Georgia

and Howe Streets, and a plan for the ultimate extension of the design around the whole perimeter of the lot was made by the architect, Mr. Rattenbury. The buildings erected were of brick walls, but interior construction of wood. The scheme of extensions was abandoned. Six years ago, Mr. Painter, then official architect for the C. P. R., designed an extension along Howe Street to the building by Mr. Rattenbury. It followed the same general architectural treatment, but was built of fire-resisting, reinforced-concrete construction. It was built one story higher than the older building, and the top story is of bright green, glazed terra cotta. The lower stories of both buildings are of yellowish-brown brick, with "chocolate" terra cotta "trimmings." These two buildings were required to remain and be incorporated with the new buildings in a program of operations which began in the early part of 1911 and was completed in July, 1916.

It was the first idea of the company to extend the design of the Howe Street wing, six stories high, around the perimeter of the lot. Parallel with the old Granville Street wing, and Howe Street wing, and midway between them, Mr. Painter had proposed a high wing, extending from the northern to southern boundary of the property.

In 1911 a partnership was formed between Mr. Painter and the writer. Mr. Painter took over the executive work of the firm, and it fell to the writer to perform the designing of the ultimate scheme of extensions. In 1913, the whole work on this building was taken over by the writer.

The site is on sloping land at the top of a low hill, which forms the highest ground in the business section of the city. The available portions of the site measure 224 feet on Granville Street and 216 feet on Georgia Street. The floor levels of the two buildings that were to remain; the construction of the wing which had just been completed by Mr. Painter; the necessity of keeping all the old buildings in operation during the new construction; the existence of the old power house and kitchens in the court behind the Howe Street wings; the only available access for delivery carts to basements at the southern side; the adjoining theater and apartment houses, whose light and power supply is acquired from the hotel's plant; a few fixed and many constantly changing ideas on the part of the head of the company's hotel system; and the existence of a building by-law in process of revision, were the principal general conditions to which the planning was required to conform. The building laws allow one hundred and twenty feet of height for the main area of any site, subject to conditions of light areas and number of stairs and fire escapes. On sites of fifteen thousand square feet or more, one-third of the area may be extended to the height of two hundred feet. It was ascertained that the walls and foundations of the existing building at the corner of Howe Street could be carried two stories higher, which was taken into account as a possible contingency. The two pavilions facing Granville Street were, therefore, designed to reach the same height, and the face of the corner pavilion kept to the same plane on Georgia Street as that of the existing building. With the object of securing additional light and air, also the maximum number of outside rooms with the least possible disturbance from all disagreeable street noises, the main body of the new building, above the ground story, was designed on an H plan, set back from the building face of substructure, twenty feet on the Georgia Street front and about fifty feet on the Granville front. The cross wing of the H was carried to the height limit prescribed by the by-laws. The fire escapes were arranged to avoid the usual unsightly iron devices, within towers so placed as to do the least damage to light to guest rooms and leave the maximum floor space available for room purposes. This plan was convenient for building operations, as the central block could be erected, leaving the old buildings intact until the main new portion was ready for guests.

The existence of a three-story arched window motif with a one-story frieze above in the Howe Street wings suggested its adoption for the body of the new buildings. It does away with the honeycomb monotony that would result with a building of such large masses, and it provided a means of supplying nearly all of the bedrooms with a triple window. The frieze story repeated between the three-story motifs accentuates the scale and provides a vehicle to carry horizontal lines around the building at convenient levels for the general architectural effect. The arcade at the second story was introduced to increase the depth of, and give continuity to, the base, which constitutes a kind of socket from which the main masses of the building rise. The corner pilasters of the highest portion of buildings cover the panels of wind bracing in the structural steel frame and are repeated on the lower wings to unify the effect of vertical ties. The projecting top story cantilevered over the tops of columns reduces bending stresses in the columns and permits a lighter treatment of the cornice proper than would otherwise be required, which also assisted in reaching a balance of scale as between the different masses of the whole structure. The above reasoning determined the general plan and exterior composition. The general arrangement is shown by the plans illustrated.

Swimming Pool, Banff Springs Hotel, Banff

The location and levels of existing dining rooms in the Howe Street wing determined those of the new kitchen, private dining rooms and grill room, and of the tea room in the western court. All that portion of the building east of the *degagement*, containing the ball room, with billiard room below, grill, bar, etc., followed as an extension to the main high structure, which was required to be built and practically completed before the extension could be begun.

The grill room is approximately level with the kitchen, and the kitchen is four feet below the level of the main existing dining room. The table d'hote dining room is nine feet above the kitchen, as is also the ball room or banquet hall. Wide stairs, partitioned on the center to prevent collisions between waiters moving in opposite directions, with easy rise, form the main service routes to the principal public rooms. The galleries, tea room and private dining rooms are provided

Guest Room, Hotel Vancouver

Guest Room, Hotel Vancouver

with serving rooms with dumb-waiters, equipped with hot plate, bain-mari and refrigerator; also all pantry equipment, telephones, telautograph and other modern conveniences.

The whole of the kitchen departments are on one level. The stores are in the sub-basement adjacent to the delivery court and receiving room. Help's dining and rest rooms are in an adjoining building. Maids' dormitories, housekeeper's suite, accountants' offices, valet, linen-distributing room, etc., are in the first or mezzanine story, overlooking the courts.

The lower ground floor is arranged as a social center, particularly to supply entertaining facilities to commercial travelers. The grill room, bar, billiard room, barber shop, lounging lobby, lavatories and sample rooms are arranged *en suite*. Two entrances from Granville Street and an entrance for sample trunks from Howe Street are provided.

The grill room is the popular lunch and supper room used by local people and for informal dinners by guests. The "grill" was, however, at the instance of the management, removed to the kitchen and a fireplace and mantel substituted. The floors are of light brown and gray Rublmo—a mixture of rubber and linoleum—mosaic tiling.

Palliser Hotel, Calgary

The base, hearth and facings are of brown local quarry tiles. The walls are paneled with rotary cut British Columbia Douglas fir, stained brown, with stiles, rails and mouldings of British Columbia maple, stained black and rubbed. The canvased frieze and ceiling of plaster panels are painted with decorations based on Indian blanket designs, the colors being founded on two particularly fine Hopi and Bayeta blankets. The lighting is intended to be indirect, with the reflectors concealed within baskets made by local Indians. Totem poles and trophies of the chase are provided as movable decorations.

The floor of the playing space of the billiard room is five feet six inches below the level of the grill room, passage and lounging lobby; surrounding the playing space, raised eighteen inches above it, is a platform wide enough for settees and chairs and a passage behind them, provided for onlookers. Curtain walls, seven feet high with open arches above same, afford elbow rest and a full view of the tables from the passage and lounging lobby over the heads of onlookers, seated or standing on the platform. These curtain walls are flush paneled in tiling of which the panels are made of common kiln-run,

Bed Room, Hotel Vancouver

Bed Room, Hotel Vancouver

two-by-four, red "garden-walk" tiles, one-quarter inch thick; the base, stiles, rails and mouldings are of bull-nosed brown quarries, one inch thick. In place of tile panels, the upper part of the dado is filled, between the tile rails and stiles, with Van Dyke Brown enlargements of photographs of the very beautiful scenery along the route of the Canadian Pacific Railway, the publicity branch of which supplied its splendid collection of photos, from which the writer was enabled to select a series of good decorative panels. They have been arranged so that by commencing at one corner and following the perimeter of the room, one "travels" eastward, or westward, to the most interesting points along the route between the Pacific Coast and Gulf of St. Lawrence. The frames of the pictures are of Circassian walnut, four inches wide, with a half-inch gold slip between picture and frame and an outer moulding, one and one-half inches wide, of ebony. The ceilings are of plaster, paneled and painted, with decorations in the primary colors. The floor is old gold and blue Rublino tiling, with curbs and steps of quarry tile. Two pair of doors lead from the platform of the billiard room, and two other entrances, at the ends, from the street lead to the bar room. This room is one hundred and twenty feet long by twenty feet wide. The ends are semi-circular in plan. The ceiling is of semi-elliptical cross-vaulting in plaster, forming half domes at the ends. The room is finished to a height of eight feet in Circassian walnut flush, matched-grained veneers. The matching is made on a line on the horizontal center of the panels of the recesses of the back bar, about five feet six inches from the floor, which is carried all around the room. A log with an exceptionally beautiful burl was found, from which all the face veneer was cut, and this, matched right and left in double widths of about eighteen inches, and top and bottom along the horizontal line, forms a rose pattern which is a sufficient decoration and thought by the writer that no carving, paneling or other decorations could improve. The bar itself is one hundred feet long. All fittings and hardware, the work-board of five stations and foot-rail are of nickel silver. The bar top is oil-treated mahogany, the whole top being of but three pieces. Broom, mop and pail cupboards are formed in the pilasters and telephone alcoves in the spaces between the square constructional and rounded finish of corners. Fresh air supply is brought in at the sides of telephone alcoves and vitiated air taken through exhausts in ceiling. The ceiling is a light brown-gray. A beautifully composed and richly colored decorative picture in the central lunette over the back bar, painted by Marion Powers Kirkpatrick, of Boston, is comparable with the work of Frank Braugwyn and gives the necessary glowing note of color that prevents what might otherwise be a somber effect. The windows in the other lunettes are glazed with opalescent glass in simple panes. The flooring is of gray-gold and blue Rublino mosaic. The base is of black and gold polished marble. The entrances from the street are lined with Pocahontas veined Alabama marble, with base and stair strings of Belgian black and treads and risers of gray Tennessee marble. The balustrades are of cast bronze and the doors to the street are of kalameined bronze.

Place Viger Hotel, Montreal

Kootenay Lake Hotel, Balfour, B. C.

The floors and wall lining of lounging lobby, and lavatories and partitions in same, also the stairs to main floor, are of Tennessee marble. The floors are of marble slabs set in strips of brass. The barber shop is finished in white Alabama marble throughout.

On the main or upper ground floor, the lobbies, writing rooms and main entrance corridor—which forms the *degagement* for the whole building—have floors of terrazzo divided into squares of approximately five feet, by triple rows of cube mosaic, which also forms an inner border around them. A border of marble follows the lines and breaks of the dadoes, stairs, etc.

Sicamous Hotel

(Continued on page 121)

C. P. R. HOTEL VANCOUVER. VANCOUVER. B. C.
FRANCIS S SWALES. ARCHITECT

GRANVILLE STREET FRONT

GEORGIA STREET FRONT

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S. SWALES, ARCHITECT

DETAIL GEORGIA STREET ENTRANCE

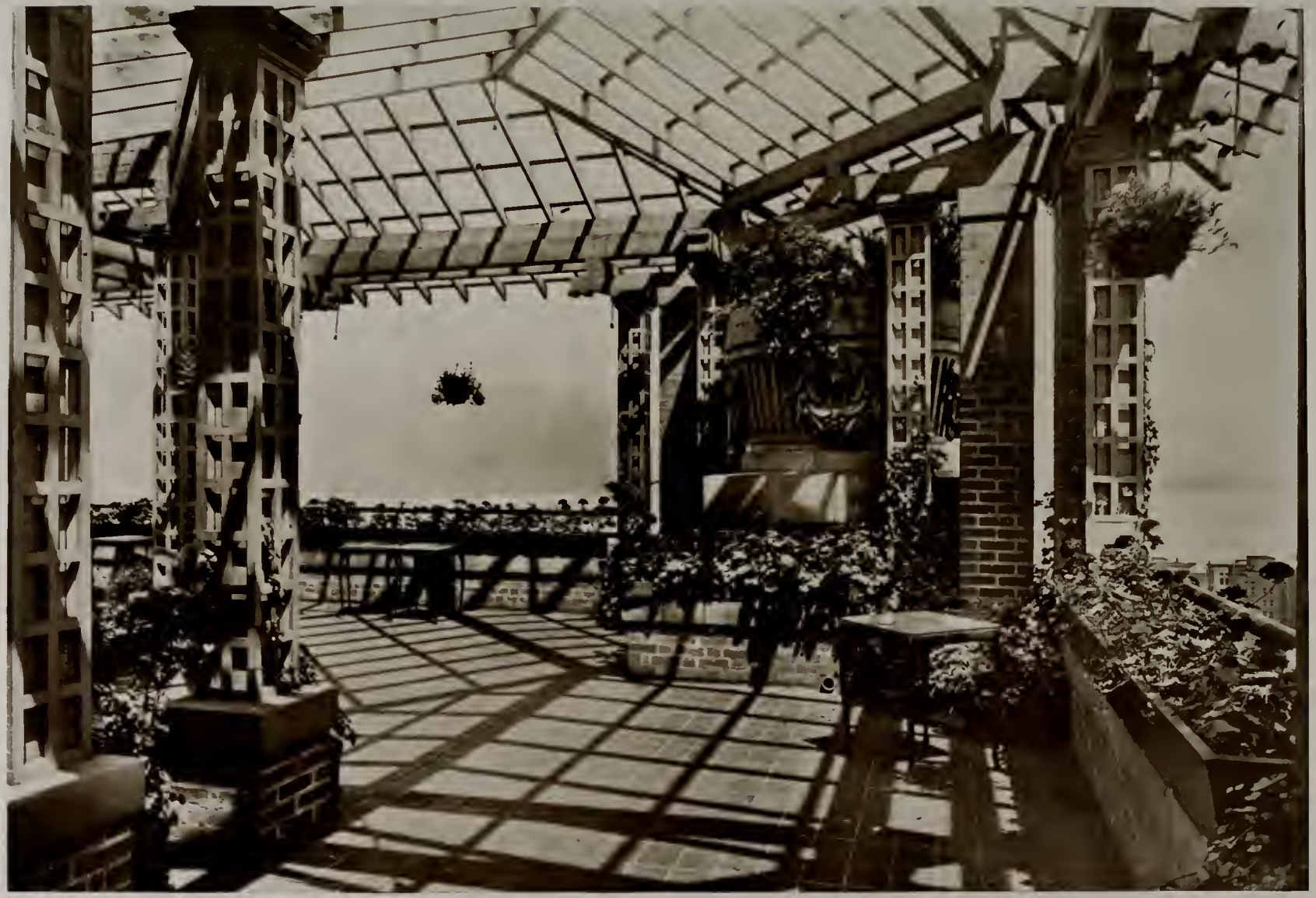
C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES, ARCHITECT

VIEW OF UPPER STORIES AND TERRACED ROOF

ENTRANCE DETAIL ON GEORGIA STREET

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S. SWALES, ARCHITECT



DETAIL TERRACED ROOF GARDEN

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES ARCHITECT

BALL ROOM

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES, ARCHITECT

TERRACED WALK ON ROOF

VIEW IN BAR

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S SWALES, ARCHITECT

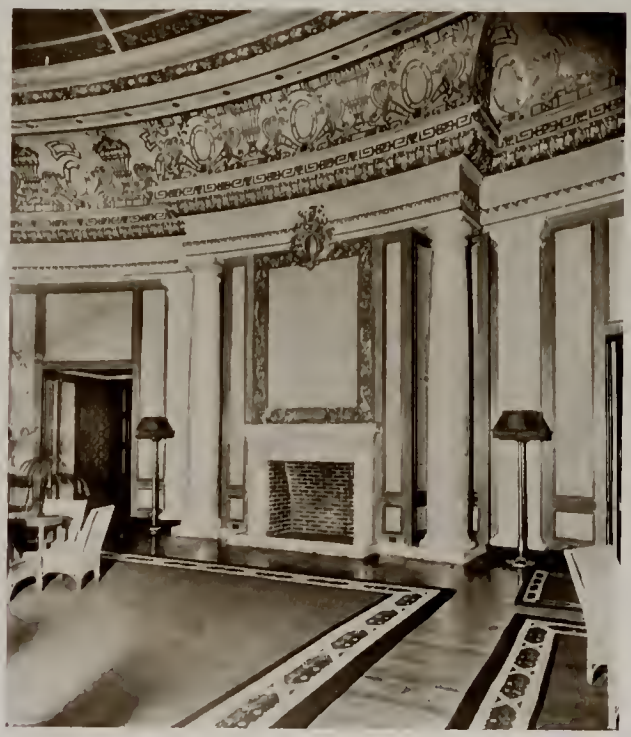
GENERAL VIEW TEA ROOM

CORRIDOR

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S SWALES, ARCHITECT

DETAIL OF GALLERY AND ARCHED CEILING

DETAIL ORNAMENTAL PLASTER



FIREPLACE IN TEA ROOM

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S SWALES, ARCHITECT

PASSING AND LOUNGING LOBBY, LOWER GROUND FLOOR

INDIAN GRILL, TYPICAL OF ALASKAN TERRITORY, FINISHED IN COLORS

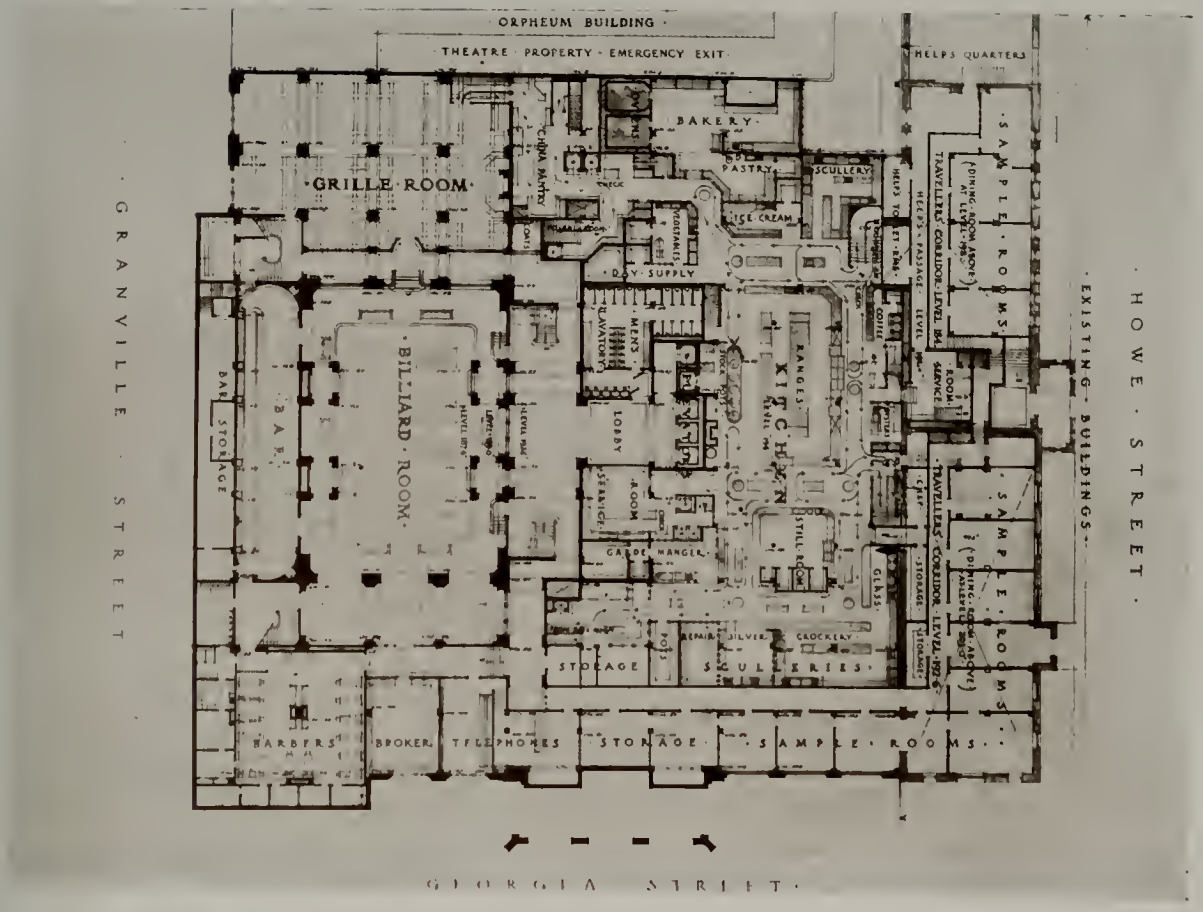
C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES, ARCHITECT

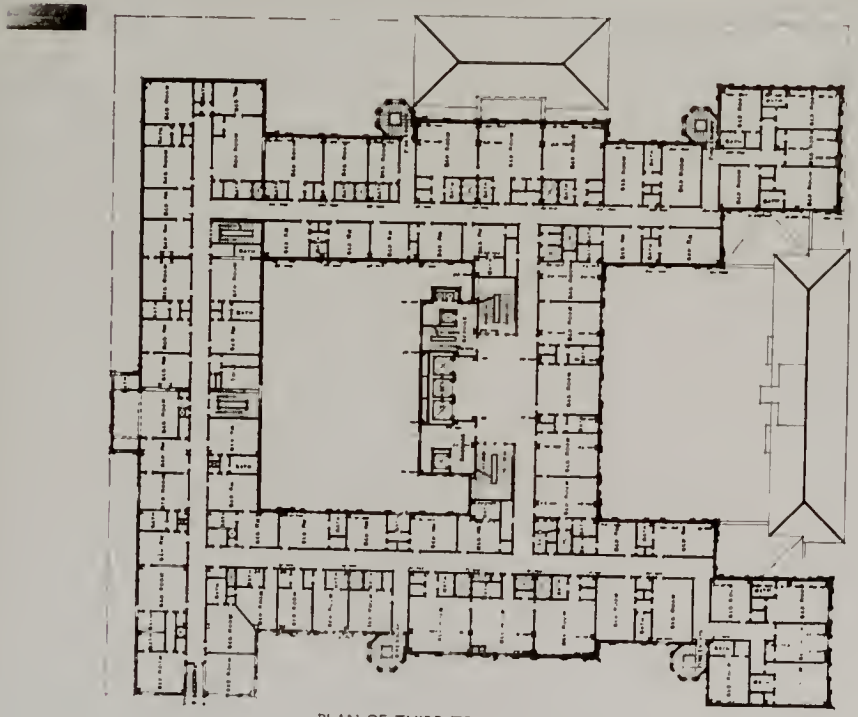
LOUNGING PLATFORM OVERLOOKING BILLIARD ROOM

STAIRWAY TO LOWER GROUND FLOOR

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S SWALES, ARCHITECT

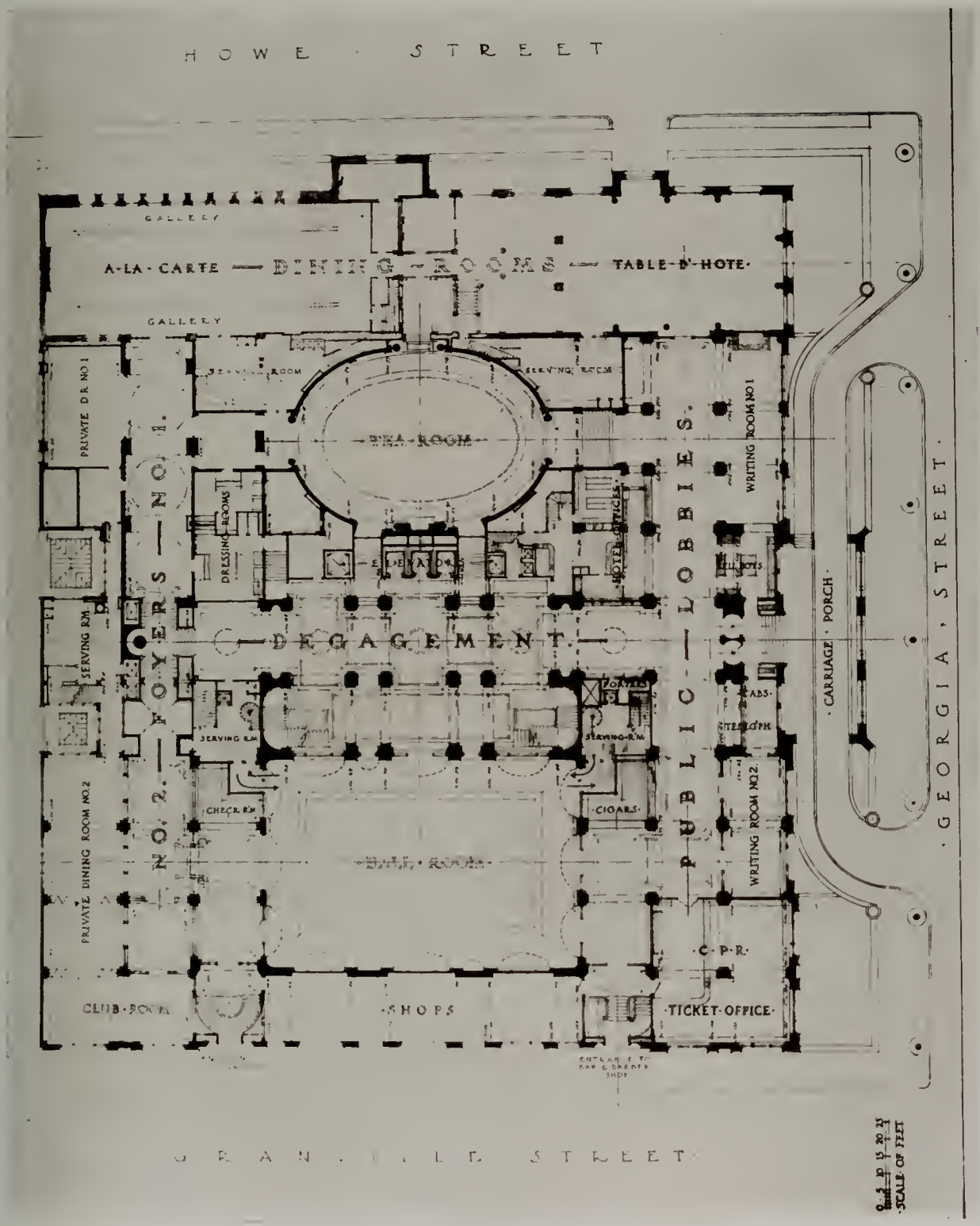


LOWER GROUND PLAN



PLAN OF THIRD TO SEVENTH FLOORS

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.
FRANCIS S. SWALES, ARCHITECT



GROUND FLOOR PLAN

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES ARCHITECT

PRIVATE DINING ROOM

WEST VIEW IN LOBBY

C. P. R. HOTEL VANCOUVER, VANCOUVER, B. C.

FRANCIS S SWALES, ARCHITECT

REVIEW OF OUR FOREIGN CONTEMPORARIES.

"THE ARCHITECTURAL REVIEW," London.

Cortile. Universita. Genoa Rocco Largo. Architect

Alexandrinsky Theatre. Petrograd Carlo Rossi. Architect

S. Maria Della Salute and the Dogana, Venice. Baldassare Longhena. Architect

Palazzo Rezzonico, Venice Baldassare Longhena Architect

Palazzo Pesaro, Venice. Baldassare Longhena, Architect

REVIEW OF OUR FOREIGN CONTEMPORARIES.

"THE ARCHITECTURAL REVIEW", London.

Altar, Collegiate Church, St Waudru Mons

The Mill, Dixmude

Cathedral St Walburg, Furnes

Inn of the Parrott, Dixmude

Church of St Nicholas, Dixmude

Church of St Nicholas, Furnes

ETCHINGS BY FRANK BRANGWYN, A R A

Empress Hotel, Victoria, B. C.

General Conditions of the Contract

BY FRANCIS W. GRANT

Last of a series of articles discussing the code adopted by the American Institute of Architects

HIS failure so to inspect and report shall constitute an acceptance of the other contractor's work as fit and proper for the reception of his work, except as to defects which may develop in the other contractor's work after the execution of his work.

To insure the proper execution of his subsequent work, the Contractor shall measure work already in place and shall at once report to the Architect any discrepancy between the executed work and the drawings.

This clause contemplates the letting of separate contracts and should be considerably modified and abbreviated if work be let as one entire contract.

Article 42. ASSIGNMENT. Neither party to the contract shall assign the contract without the written consent of the other, nor shall the Contractor assign any moneys due or to become due to him hereunder, without the previous written consent of the Owner.

There is no good purpose served in forbidding that the contractor shall assign money due or to become due him, and this provision would probably be held invalid.

Article 43. SUB-CONTRACTS. The Contractor shall notify the Architect in writing of the names of sub-contractors proposed for the principal parts of the work and for such others as the Architect may direct and shall not employ any that the Architect may within a reasonable time object to as incompetent or unfit. The Contractor may in his discretion or shall, if so required, submit with his proposal, a list of sub-contractors. If the change of any name on such list is required or permitted after signature of agreement, the contract price shall be increased or diminished by the difference between the two bids.

Vista in Billiard Room, Hotel Vancouver

The Architect shall, on request, furnish to any sub-contractor, wherever practicable, evidence of the amounts certified to on his account.

The Contractor agrees to be fully responsible to the Owner for the acts or omissions of his sub-contractors and of any one employed either directly or indirectly by him or them and this contractual obligation shall be in addition to the liability imposed by law upon the Contractor for bodily injuries or death through negligence in the cases covered by Article 19 thereof.

Nothing contained in the Contract Documents shall create any contractual relation between any sub-contractor and the Owner.

Except the last two paragraphs, this clause is unfair and not a proper exercise of architectural function.

Article 44. RELATIONS OF CONTRACTOR AND SUB-CONTRACTOR. The Contractor agrees to bind every sub-contractor and every sub-contractor agrees to be bound by the terms of the General Conditions, Drawings and Specifications, as far as applicable to his work, including the following provisions of this Article, unless spe-

cifically noted to the contrary in a sub-contract approved in writing as adequate by the Owner or Architect.

The sub-contractor agrees:

(a) To be bound to the Contractor by the terms of the General Conditions, Drawings and Specifications and to assume toward him all the obligations and responsibilities that he, by those documents, assumes toward the Owner.

(b) To submit to the Contractor applications for payment in such reasonable time as to enable the Contractor to apply for payment under Article 26 of the General Conditions.

(c) To make all claims for extras, for extensions of time and for damages for delays or otherwise, to the Contractor in the manner provided in the General Conditions for like claims by the Contractor upon the Owner, except that the time for making claims for extra cost as under Article 25 of the General Conditions is one week.

The Contractor agrees:

(d) To be bound to the sub-contractor by all the obligations that the Owner assumes to the Contractor under the General Conditions, Drawings and Specifications and by all the provisions thereof affording remedies and redress to the Contractor from the Owner.

Chateau Frontenac, Quebec

(e) To pay the sub-contractor, upon the issuance of certificates, if issued under the schedule of values described in Article 26 of the General Conditions, the amount allowed to the Contractor on account of the sub-contractor's work to the extent of the sub-contractor's interest therein.

(f) To pay the sub-contractor, upon the issuance of certificates, if issued otherwise than as in (e), so that at all times his total payments shall be as large in proportion to the value of the work done by him as the total amount certified to the Contractor is to the value of his work done.

(g) To pay the sub-contractor to such extent as may be provided by the Contract Documents or the sub-contract, if either of these provides for earlier or larger payments than the above.

(h) To pay the sub-contractor on demand for his work or materials as far as executed and fixed in place, less the retained percentage, at the time the certificate should issue, even though the Architect fails to issue it for any cause not the fault of the sub-contractor.

Chateau Lake Louise, Laggan

(j) To pay the sub-contractor a just share of any fire insurance money received by him, the Contractor, under Article 21 of the General Conditions.

(k) To make no demand for liquidated damages or penalty for delay in any sum in excess of such amount as may be specifically named in the sub-contract.

(l) That no claim for services rendered or materials furnished by the Contractor to the sub-cantractor shall be valid unless written notice thereof is given by the Contractor to the sub-contractor during the first ten days of the calendar month following that in which the claim originated.

(m) To give the sub-contractor an opportunity to be present and to submit evidence in any arbitration involving his rights.

(n) To name as arbitrator, under Article 45 of the General Conditions, the person nominated by the sub-contractor, if the sole cause of dispute is the work, materials, rights or responsibilities of the sub-contractor; or, if of the sub-contractor and any other sub-contractor jointly, to name as such arbitrator the person upon whom they agree.

The Contractor and sub-contractor agree that:

(o) In the matter of arbitration, their rights and obligations and all procedure shall be analogous to those set forth in Article 45 of the General Conditions.

Nothing in this Article shall create any obligation on the part of the Owner to pay to or to see to the payment of any sums to any sub-contractor.

The authors of this model code must know that a contract between an owner and a contractor cannot be made to bind others, and the inclusion of a covenant that "the sub-contractor agrees to be bound" is folly. The whole clause is improper as a part of a building contract, though possibly good as mere advice to contractors, sub-contractors, and material men. The owner is treading on dangerous ground when he attempts to meddle in the affairs of the contractor to the extent that this clause and several other clauses of this model code contemplate.

Article 45. ARBITRATION. Subject to the provisions of Article 10, all questions in dispute under this contract shall be submitted to arbitration at the choice of either party to the dispute.

The general procedure shall conform to the laws of the State in which the work lies, and wherever permitted by law the decision of the arbitrators may be filed in court to carry it into effect. The demand for arbitration shall be filed in writing with the Architect, in the case of an appeal from his decision, within ten days of its receipt, and in any other case within a reasonable time after cause thereof, and in no case later than the time of final payment, except as to questions arising under Article 16. If the Architect fails to make a decision within a reasonable time, an appeal to arbitration may be taken as if his decision had been rendered against the party appealing.

The parties may agree upon one arbitrator; otherwise there shall be three, one named in writing by each party and the third chosen by these two arbitrators, or, if they fail to select a third within ten days, he shall be chosen by the presiding officer of the nearest Bar Association. Should the party demanding arbitration fail to name an arbitrator within ten days of his demand, his right to arbitration shall lapse. Should the other party fail to choose an arbitrator within such ten days, the Architect shall appoint such arbitrator. Should either party refuse or neglect to supply the arbitrators with any papers or information demanded in writing, the arbitrators are empowered by both parties to take ex parte proceedings.

The arbitrators shall act with promptness. The decision of any two shall be binding on all parties to the dispute. The decision of the arbitrators upon any question subject to arbitration under this contract shall be a condition precedent to any right of legal action.

The arbitrators, if they deem that the case demands it, are authorized to award to the party whose contention is sustained such sums as they shall deem proper for the time, expense and trouble incident to the appeal and, if the appeal was taken without reasonable cause, damages for delay. The arbitrators shall fix their own compensation, unless otherwise provided by agreement and shall assess the costs and charges of the arbitration upon either or both parties.

The award of the arbitrators must be in writing and, if in writing, shall not be open to objection on account of the form of the proceedings or the award.

The authors of this code seem fully convinced that arbitration by a board of three amateurs is better than arbitration by the courts and provide for such course to the exclusion of legal process. The wisdom of this conclusion is debatable. An arbitration clause should be so written that the circumstances of the case and the judgment of the principals may, at the time disputes arise, determine which method of arbitration shall be resorted to. No criticism can be made of the clause except as to this exclusive feature.

Royal Alexandra Hotel, Winnipeg

HOTEL VANCOUVER. *Concluded from page 86.*

The terrazzo floors are of gray color with a light sprinkling of yellow and red chips. The mosaic cube strips are pink Tennessee. The dado is composed of Belgian black marble base, chair rail and corners to principal piers, with panels of red Numidian, with three-inch borders of Tinos green marble.

The *degagement* is paneled above the marble dado in quartered Japanese oak, in which the medulary rays or "flowerings" are fine and small. The entablature and balustrade above same are of the same material. The carving of the soffits of beams is applied, but the frieze, bed-mould and consoles are carved in the solid. The ornamented vaulted ceiling is of fibrous plaster on metal lath. All ornament was cast or carved from models made by the writer and Mr. Victor André.

The ball room dado has a base of black and gold marble, the dado and other wood finish being of Siberian oak. The balcony railings are of bronze-plated iron. Partitions glazed with plate glass separate this room from the lobbies and *degagement;* the solid partition on west side is treated similarly to the east side, but the glazing is done with mirrors. The ordinary entrances to the ball room are from the *degagement*, and the raised foyer number two, from which it is separated by a balustrade. The walls of ball room and lobbies are of painted hard plaster, with cornices run in plaster of Paris with cast ornament. The lobbies are painted with undercoats of raw sienna stippled with raw umber.

The Algonquin, St. Andrews, N. B

The ball room is decorated with painted ornament in gray color over a body color of raw umber; its ceiling light is of white rippled glass with a border of stained glass in tones of amber and green. The balustrades, balcony railings and grill to musicians' gallery are of bronze-plated cast iron. The electroliers are of gilt bronze and crystal. The spring dancing floor, of maple with oak and marble borders, is sixty-six by ninety-six feet. The sitting-out space adds twenty by sixty-six feet when the room is used for banquets or assembly.

The floors of the foyers are similar to those of the lobbies and *degagement*. The walls of foyer Number One are paneled in mahogany and silk tapestry; the partitions along the south side are glazed with mirrors. Private dining room Number One is finished with mahogany woodwork, the walls decorated in tones of blue and the windows glazed with stained glass designed by Mr. George Greene, of Shields, Pa. The ceiling is of ornamental plaster of "cream color." The foyer and private dining room Number Two have oak woodwork, and the ornamental ceilings and other plasterwork follow the general tone of the ball room. The gray-brown tone employed generally throughout the lobbies is carried in a lighter shade in the background color of the elliptically planned tea room. This is surcharged with a stenciled decoration, which repeats the pattern and color of the bronze grills in the doors, which are used to shut it off from the *degagement* when the tea room is used for private functions. Moulded oak stiles and rails have been used to form panels and a dado to the walls; the ornament in the domed ceiling is gilded in old gold; the ceiling light is executed in Flemish amber glass. The columns and mantelpiece are of "Pocahontas" Alabama marble. The base is of Belgian black. The effect of the room will be greatly improved when a suitable picture is obtained to fill the space in the overmantel.

The advent of the war, and the requisitioning of the company's ships for transport of troops and munitions, caused a general curtailment of expenses. In view of the anticipated reduction of tourist travel, only "standard" furnishings and carpets have been supplied, but these, and some of the unsightly electric fixtures, will, no doubt, receive proper attention and substitution with the return of normally prosperous conditions. All ornamental painting was made from stencils and a model unit painting and all models for terra cotta and ironwork made under personal direction and full-size details by the architect.

E. N.:—In the construction of hotels, the Canadian Pacific Railway has been a pioneer, not only in time, but also in standard of equipment and service. The growth in its mileage, equipment and earnings is coincident with the development of Canada, and a great deal of Canada's development has been brought about by the opening of the railway and the extension of its lines. The "Dominion of Canada" would have been impossible, as it stands today, without the Canadian Pacific.

Asbestos Material for Fire Protection.

Theatre of Washington Irving High School, New York City. (Asbestos panels and side of stereoptican booth)

AMBLER Asbestos Building Materials are absolutely non-combustible for the reason that they contain no combustible ingredients. The body or bulk is Portland cement concrete, consisting of hydrated silicates and aluminates of calcium, while the bonding material, asbestos fiber, is a hydrated silicate of magnesia. None of these substances can take up more oxygen, and all of them are good heat and electrical insulators and can withstand quite high temperatures.

In the process of manufacture, the Portland cement and the separated asbestos fibers are thoroughly mixed together in a beating engine in the presence of an excess of water with the purpose of insuring that each individual asbestos fiber will be well coated with colloidal cement and that plenty of water will be provided for the hydration of the latter.

Subsequently the glue-like mass is taken up in thin sheets in a modified paper board machine, the sheets being superimposed until the desired thickness is obtained. This method of fabrication insures uniform distribution of the asbestos fiber throughout the mass, and also that the fibers will lie in planes parallel to that of the sheet, so that their tensile strength can be used to the greatest advantage in reinforcing the cement.

The material is then subjected to very high pressure in order to more thoroughly impress the asbestos fibers into the cement matrix and also to drive out excess water and prevent voids and fissures. After the setting of the cement and proper ageing, the material thereupon becomes exceedingly dense, tough and resilient, and its strength improves with age.

It is placed on the market in three forms, all adapted for building purposes. Perhaps the most widely used are the small, flat plates or shingles, which are made in three colors: natural cement gray, Indian red or tile, and blue-black or slate, and three

(Continued on page 126)

Public School, Brooklin, New York. (Asbestos Building Lumber Panels in Boys' Toilets)

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THE ARCHITECT

VOL. XII. SAN FRANCISCO, AUGUST, 1916 NO. 2

Editorial.

FORCE of habit is apparently one of the strongest compelling influences. Let business take a certain trend for a few seasons and the majority of people will take it for granted that the resulting conditions are a necessity and must naturally exist.

This is the state of opinion in certain quarters at the present time in connection with building activities during the fall and part of the winter season. In general, building drops off.

While this is not a necessity, it is a fact that by taking the "dull season" for granted, the buyer of building materials has accustomed himself to do season buying instead of distributing his expenditures over a period of twelve months. It has been made easy for him to do his buying during a short period. Because of this concentrated expenditure he has not taken advantage of the lower prices of material and labor which exist in the winter time.

Building is today, however, an all-year-round proposition. Comparatively few of the big builders lay up a job on account of cold weather if they can by any means induce the owner to go ahead with the plans.

A certain Eastern manufacturer has inangurated a campaign for more winter building and has communicated with architects and manufacturers all over this country. Architects were asked their opinion regarding the feasibility of doing away with the "dull season," if conditions were made right—the conditions to be in the way of unusual inducements in the way of price, shipments and service between November first and April first, and in addition, special sales and advertising campaigns setting forth the advantages of building in the winter time. The replies received indicated that architects are as anxious for more winter building as are building supply manufacturers. The expressed opinion of the architects showed the theory correct that the winter "dull season" is mostly a matter of tradition.

Many architects stated that this tradition could be overcome if everybody, architects, building trade press and manufacturers worked together. Letters received from building material manufacturers prove their interest in such a campaign. While all such manufacturers, as in the case of some architects, did not agree that building could be stimulated in the winter time, the replies were, however, in complete accord with such a campaign.

The Detroit Steel Products Company is a leader in this movement and has secured the co-operation of many building supply firms representing all lines. A concerted action will be made to interest architects, owners and all persons engaged in the building industry for a more uniform building activity.

Certain it is that any work directed along this line will reflect to the credit and betterment of all building conditions. There is little question but what a properly conducted campaign directed into the right channels would release considerable business during the winter months that might otherwise hold over until spring. Certainly there is no good reason why such building operations cannot be carried out to advantage throughout the winter months.

Strange to say, even in California, where climatic conditions are altogether favorable to such work, there is, nevertheless, considerable cognizance of a so-called "dull season" during the winter months. A movement for more winter building in California and other Coast States would prove advantageous to all persons engaged or allied with the building industry.

It is to be hoped that this movement gains impetus. A general effort of nation-wide scope will operate in marked degree for the complete elimination of a false custom that undoubtedly has hindered the full flow of business in many communities. We can all help, at least, by forgetting the term "dull season."

Preponderance of opinion of all interested classes would show that building is not entirely a seasonal business, and as time goes on will become less and less so.

Home in Forest Hill Park, San Francisco

Beautiful Atlas-White Effects

The Northwestern Military Academy, Lake Geneva, Wis., is constructed of Hydro-Stone Blocks. Each block is faced with a mixture of mieaspar, white Tuekahoe, (N. Y.) marble and Atlas-White Non-Staining Portland Cement, producing a beautiful light granite effect in harmony with the design of the building.

Blocks, artificial stone and stucco made with Atlas-White—either pure white or mixed with color aggregates—afford unlimited opportunities for beautiful effects at comparatively low cost.

Further information on Atlas-White will be sent upon request; also a copy of "Early Stucco Houses," containing many beautiful reproductions and a convenient guide to stucco specifications. The coupon is for your convenience.

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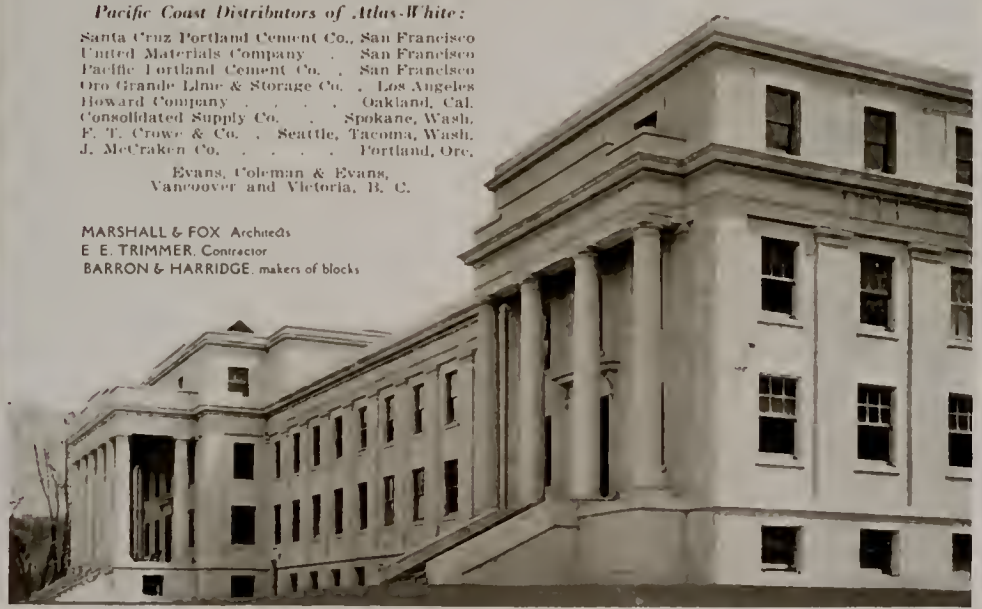

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Send me information about Atlas-White and your Monograph on "Early Stucco Houses in America" containing a guide to Stucco Specifications.

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Current Notes and Comment.

THE oval ceiling light in the C. P. R. Hotel Vancouver, Vancouver, B. C., illustrated in this issue, was built and installed after the plaster line had been completely finished by the Canadian Allis-Chalmers, Limited. The light was a difficult piece of work to construct, owing to the plaster not being finished to a true ellipse, but the work was so well conducted in the company's shops that it went in place without any hitch and no alteration or damage to the plaster was necessary or incurred. The dimension of the ironwork is 60 feet by 36 feet.

Seventy-two of the large cast-iron window frames were installed by the Canadian Allis-Chalmers, Limited. Most of these were very large, three stories in height and correspondingly wide. These frames were manufactured in accordance with detailed sizes and put in place after the brickwork had been completed without requiring any cuts or alterations. This company also manufactured a large number of bronze-plated ventilating grills, also the cast-iron, bronze-plated balcony railings in the ball room, and bannisters to staircase and railings in foyer. The total contracts of this company reached a value approximating $60,000.00.

E. C. McDougall, with offices in Vancouver, Seattle and Portland, executed all the plain and ornamental plastering in the Hotel Vancouver. A notable feature of the work is seen in the corridor and banquet halls. The modeling and casting of the plaster ornaments was done on the job by skilled artists. The extent of this plastering job exceeds $200,000.00, it being one of the largest contracts ever let in Canada.

ASBESTOS MATERIAL FOR FIRE PROTECTION.

Concluded from page 122.

designs, the straight or American style, the French or diagonal pattern with honeycomb effect, and the diagonal pattern with diamond effect. The shingles are much lighter than tile or slate, and weigh only a little more than wooden shingles (not so much when wet) and can be applied over roofing paper to any reasonably well matched wooden sheathing having a slope not less than four inches to the foot. Each shingle is held by two sharp-pointed nails, with the addition of a so-called storm nail at the apex for the diagonal patterns.

Roofs covered with these shingles are protected against flying brands and radiation and cannot take or communicate fire.

Larger sheets or plates, known as Ambler Asbestos Building Lumber, are made measuring 48 inches by 96 inches, thickness varying from 1/8 to 1 inch, and are widely used for ceilings, partitions, wainscoting, floors, shelves, closets, table tops, chutes, linings for elevator shafts, wire conduits, electrical switch compartments, etc. Other fireproofing uses are conduits for steam and hot water pipes, drawers and bins, dry rooms, fireplaces, flues to carry off fumes, greenhouse benches, hoods over ranges or other apparatus, lockers, panels behind radiators, shelves, bins, shutters, smoke hoods, telephone booths, waste boxes, work table tops, etc.

It is also used in the construction of malt drying kilns, where large volumes of moisture are driven off from the malt and have a tendency to condense on the walls of the kiln. It presents a hard, smooth surface that resists deterioration from heat and dampness, and besides, is a thermal insulator, thus reducing the condensation. This insulating effect can be increased by first covering the walls of the kiln by one or two inch separators and then nailing the asbestos building lumber to these strips, leaving a dead air insulating space between. By reason of the exact dimensions and perfect straightness of the edges the material fits together closely without crevices for dust or grain.

Asbestos Building Lumber is specified by the laws of Massachusetts, Connecticut, New York, Pennsylvania, and other States, as a material for moving picture booths, while Ohio and Indiana specify it as an alternate with sheet iron, giving preference to Asbestos Building Lumber.

As the Ambler Asbestos Building Materials are not brittle and do not easily fracture, chip or split into layers, they can readily be sawed, filed, drilled, punched or cut, and nails can be driven through them, and the flat lumber can be used for a great variety of purposes, as in the manufacture of electrical and other devices, such as electrical and gas stoves, heaters for passenger cars, fireless cookers, table tops, lightning arresters, linings for incubators, underfloors for street cars, heat insulating slate for cooking vessels, electrical flatiron stands, waste boxes and baskets, coal houses, etc. In general, it is advantageously used to replace slate, marble, hardwood, fiber, enamel, iron and steel, terra cotta, tile, etc., because of its lower cost, less weight and greater durability.

Due to the fact that painting or frequent renewal is not required, it gives the additional advantages of fireproofness.

The Ambler Asbestos Building Products have been tested and approved as fire-retarding materials by the American Society for Fire Prevention, and buildings covered with them secure substantial reductions in fire insurance rates, as compared with buildings covered with inflammable, semi-inflammable or heat-conducting coverings.

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LIGHTING FIXTURES

in the

VANCOUVER HOTEL

were designed and manufactured

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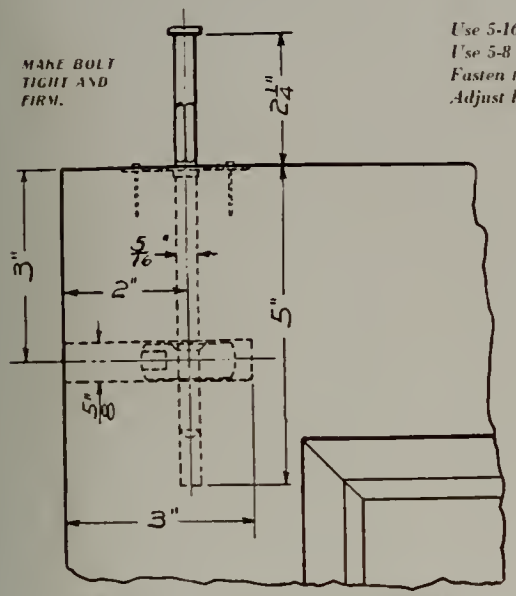
SEATTLE

Pitcher's Adjustable Disappearing Door Hangers and Frames

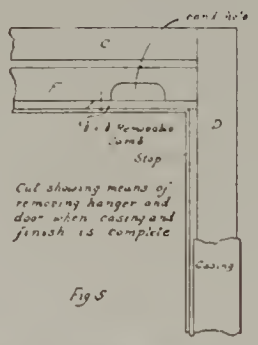
Details for Boring Holes and Setting Bolt — *TOTAL THICKNESS OF WALL 5 1-2 INCHES* — *Scale, 3 inches equal 1 foot*



Use 5-16 bit for boring hole for bolt.
Use 5-8 bit for boring hole for nut.
Fasten top plate to door with nails as per detail
Adjust height of bolt with wrench.

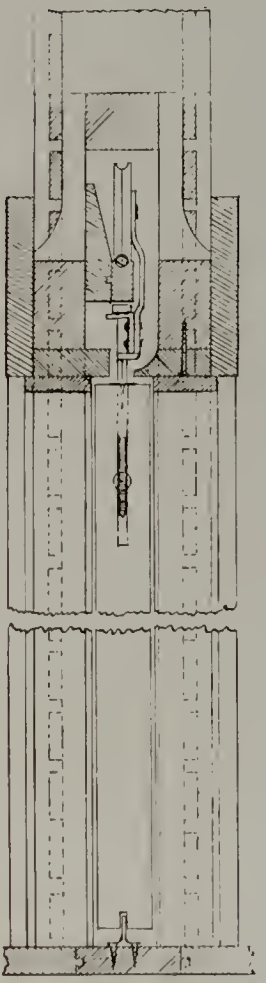
Do NOT use any other size bit than size specified.

DETAIL FOR POCKET



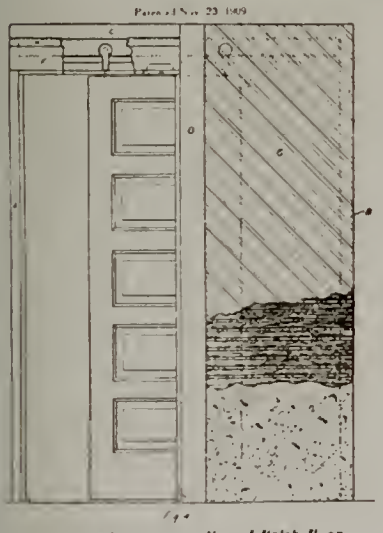
Cut Jamb on bevel as shown. Fasten with screw.

Leave all stops 3-16 inch in clear.



Groove door ¾ inch wide by ⅝ inch deep to receive center guide.

Set center guide on line with stops and flush with front edge of door.



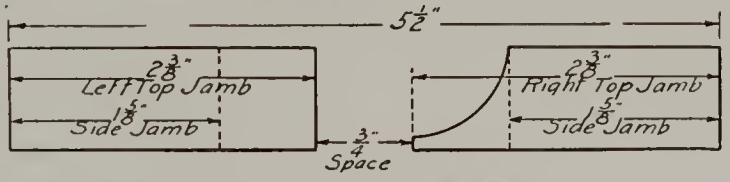
Door frame made to set on line of finish floor. Set frame in position and stud around it.

SIZE OF FRAMES

Height: Height of Door plus 9¼ inches
Width: Twice width of Door plus 5¼ inches.
Width Double: Four times width plus 7¼ inches.

Detail showing Center Stop for Double Doors

When using Hangers and Track only make distance between bottom of track and finished floor the height of door plus 3 inches. Distance from bottom of track to bottom of header 4⅛ inches.


52½"
CAUTION
Do not drive nails through into pocket of door.
2⅜" Left Top Jamb
1⅝" Side Jamb
¾" Space
2⅜" Right Top Jamb
1⅝" Side Jamb
Do not set stops less than 3-16 inch from door.

Detail for Jambs. Cut off and give to Mill.

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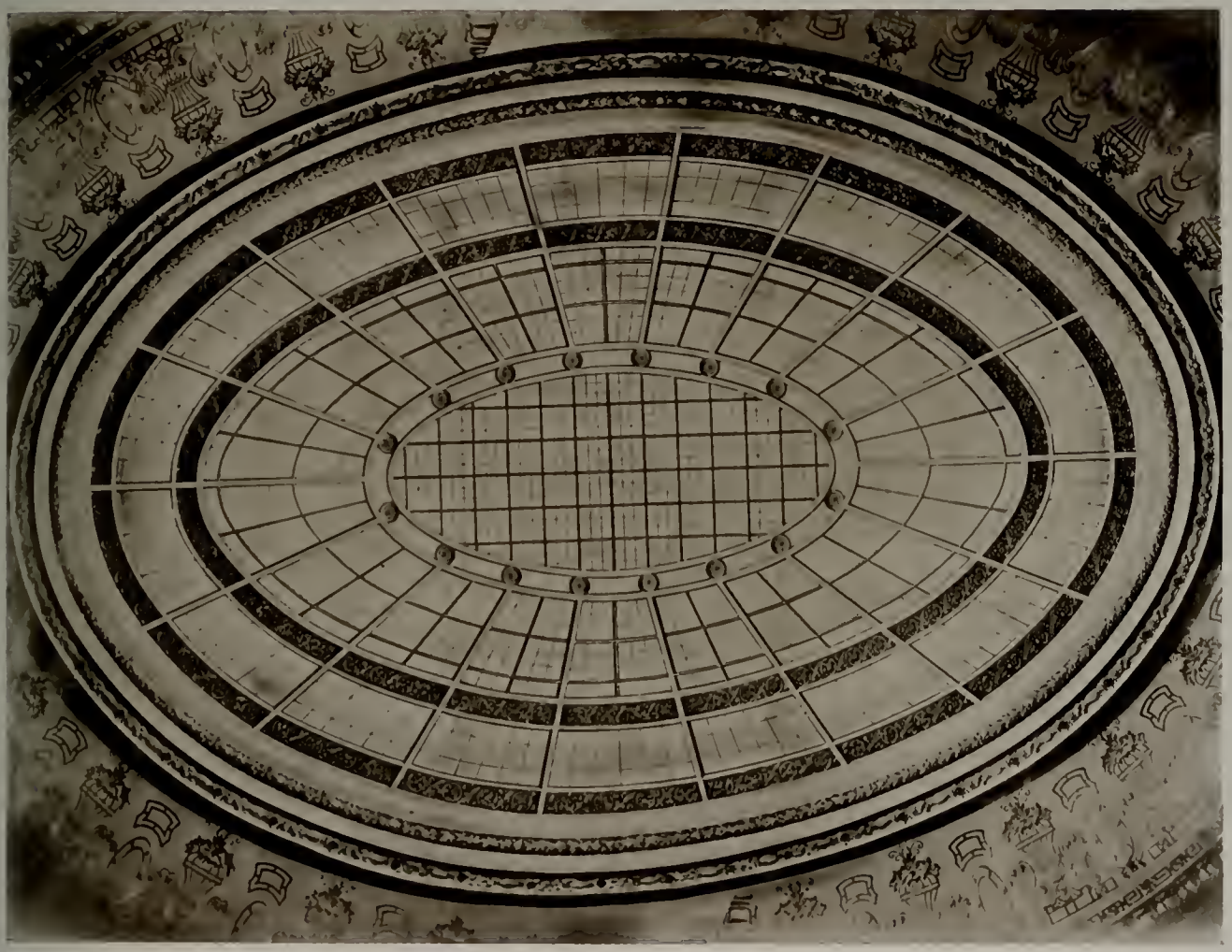

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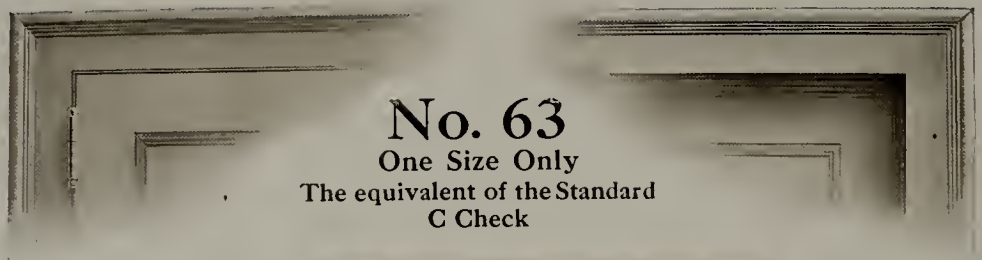
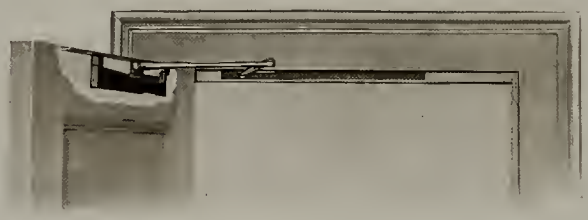


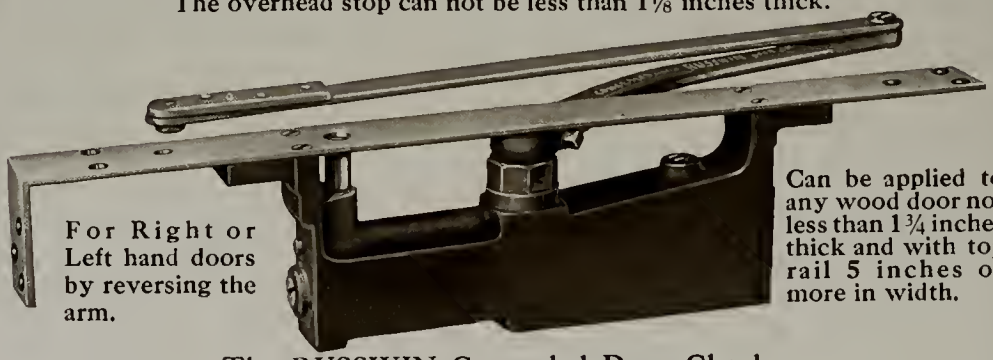
No. 63
One Size Only
The equivalent of the Standard C Check

View from Inside of door equipped with RUSSWIN Concealed Door Check.



View from Outside of door equipped with RUSSWIN Concealed Door Check.

Door partly open, showing position of check in door, the folding arm and the arm pocket in the overhead stop into which the arm folds.
The overhead stop can not be less than 1⅛ inches thick.

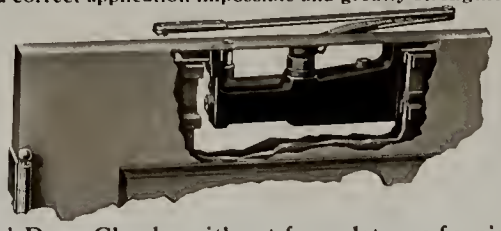


For Right or Left hand doors by reversing the arm.

Can be applied to any wood door not less than 1¾ inches thick and with top rail 5 inches or more in width.

The RUSSWIN Concealed Door Check

Note the long face plate with the angle extension which is mortised into the top and back edge of the door. Makes other than a correct application impossible and greatly strengthens the door.



RUSSWIN Concealed Door Check, without face plate, as furnished for metal doors, applied to a Dahlstrom door of standard thickness,—1⅜ inches.

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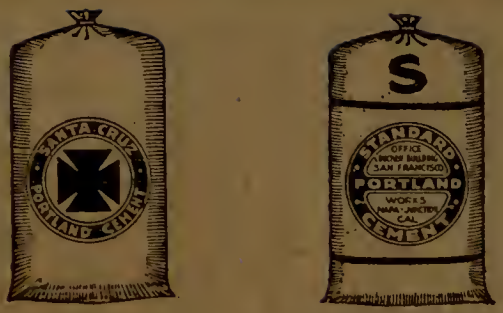

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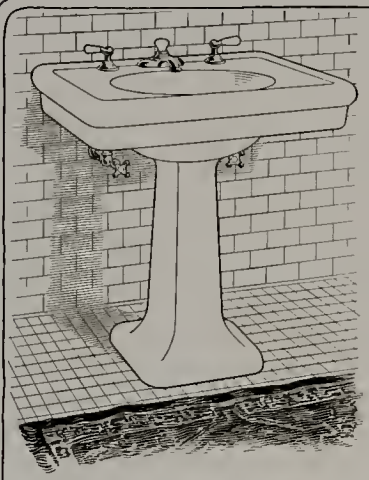

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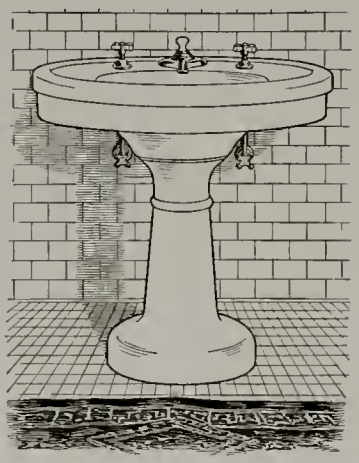

TRAFTON--Plate F 2000 G

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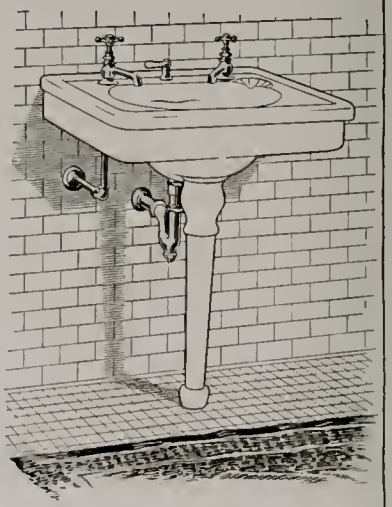

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Vol. XII. No. 3

THE ARCHITECT

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¶ Changes in, or copy for new advertisements, must reach the office of publication not later than the fifteenth of the month preceding issue. Advertising rates and any other information will gladly be given on application.

¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

BELFRY AT BRUGES, BELGIUM

THE ARCHITECT

VOL. XII. SAN FRANCISCO, SEPTEMBER, 1916 NO. 3

Solving Artistic Problems of City Building.

CITY planning is the next big step which all municipalities must take. The more progressive cities have already grappled with this problem with achievements of marked success. Other communities are now engaged in the promotion of town-planning projects and the awakening of all communities to the necessity of properly providing for future development is slowly, but surely, taking place.

The advantages of co-ordination of all activities that make for satisfactory results are being made known to the general public in diverse manners. Municipalities have invited men of wide practical experience and scientific training to investigate conditions in their community and to make suggestions for improvements, and in this manner extension of the city-planning idea is being made.

View Across Lake Merritt Looking Towards Oakland City Hall. Palmer, Hornbostel and Jones, Architects. John J. Donovan, Supervising Architect.

The city of Oakland, California, as well as its sister city, Berkeley, has been in the vanguard of communities striving for civic progress. These cities have co-operated in an extensive beautification plan with

Front Elevation Clawson School, Oakland, Cal. John J. Donovan, Architect.

due consideration of comprehensive projects for the improvement and futnre development of transportation and industry.

While it may be too early to speak about accomplishments in city planning as related to American municipalities — until recent years notoriously backward in giving proper attention to the idea — the city of Oakland, however, comes to the fore as a municipality that has made growth in solving artistic problems of city building, in a surprising fashion.

Oaklanders may point with pride to the well-balanced and complete scheme of landscape coincident with the preservation of the natural charm of Lake Merritt. F. L. Olmsted, the well-known landscape engineer, has stated that "the desideratum of a residence next in importance will be points in the neighborhood of which there are scenes, either local or distant, either natural or artificial, calculated to draw women out of their houses or private grounds, or it will at least form apparent objects before them when they go out. It will be all the better if many are likely to resort to these points and they thus become social rendezvous of the neighborhood; and that next to points at some distance from a house

Kindergarten Clawson School, Oakland, Cal. John J. Donovan, Architect.

Girls' Play Room, Ground Floor, Clawson School, Oakland, Cal. John J. Donovan, Architect.

Rear Elevation on Magnolia Street, Clawson School, Oakland, Cal. John J. Donovan, Architect.

Embarcodero at End of Lake Merritt. Walter D. Reed, Architect.

commanding beautiful views, it is desirable to be able to look out from the house itself upon some interesting distant scene."

This idea surely has been achieved by the city of Oakland in the development and preservation of natural beauties of Lake Merritt and the development of Lake Merritt Park. Thanks to the taste of the designers, this locality offers one of the most picturesque scenes. Convenient of access, it serves wide recreative purposes and affords an unrivaled and charming vista for many householders residing on adjacent and elevated properties. It has for its background the romantic setting afforded by the Berkeley foothills.

Corridor Clawson School, Oakland, Cal. John J. Donovan, Architect.

Class Room, Clawson School, Oakland, Cal. John J. Donovan, Architect.

The undertaking for the development of this property was of considerable magnitude, but the happy results achieved more than compensate for the effort and have served as an incentive to even greater enthusiasm for civic art and beauty.

Much good has been accomplished through the report of Dr. Werner Hegemann, city planner and secretary of the Committee for the Architectural Development of Greater Berlin and General Secretary of the City Planning Exhibitions of Berlin and Duessedorff and Director of the Division of City Planning of the

(Continued on page 194)

Stage in Assembly Hall, Clawson School, Oakland, Cal. John J. Donovan, Architect.

Northeast Corner Clawson School, Oakland, Cal. John J. Donovan, Architect.

The Clawson School.

By JOHN J. DONOVAN.

THE new Clawson School is a good example of what a large central grammar school should contain. Fortunately, it is located on a level lot of land which is bounded by streets permitting the best orientation, as the class rooms have east and west light for natural lighting. A glance at the photographs of the class rooms will show how completely the rooms may be converted into open-air rooms. To assist the natural ventilation there are also transoms on the opposite side of the class rooms opening into the corridors, which permit free circulation of air.

On the ground floor, which we have termed the "basement," although it is six inches above finish grade, are the open-air play rooms, one for boys and one for girls, which are a feature of this floor plan. These play rooms are enclosed on three sides and entirely open on the east side and are likely to be used in the future as gymnasia. Besides the play rooms, the ground floor contains the domestic science room, cafeteria, domestic arts room, kindergarten, community club room, manual training room, boys' and girls' toilet rooms, boys' and girls' shower rooms and boiler and fan rooms.

Due to the collaboration of the home economics supervisor, the domestic science and domestic arts rooms are particularly good examples of rooms for this departmental work. Not a single detail has been neglected, from the gas meter, which measures the quantity of gas used in the experiment, to the flour bins in the closet. It will be noticed in the grouping of the domestic science plan that the teachers' dining room, cafeteria, kitchen, pantry, and the domestic science dining room are grouped around the domestic science room.

The kindergarten is probably more interesting than any other part of the building, for it contains, within the room itself, a fine large fireplace around which interesting Christmas tales may be told and which will give cheer and a sense of comfort to the room, although the room is thoroughly ventilated and well heated. At one end of the long axis of the room is a small stage where the little tots may recite nursery rhymes and get their first impression of facing an audience. To the east and on the outside of this room is a covered porch with flower boxes between the columns. It is here where the youngsters play on warm, balmy days, and the play may be extended into the play yard, which is only a few inches lower than the level of the porch. In a few years the plants and shrubs surrounding the porch will have attained sufficient growth and this end of the school building will have every appearance of an inviting summer house, which is just the right impression to convey to children on their first visit to the school.

On the first floor above the ground floor, there are, beside the class rooms, the assembly hall, principal's suite, the library, and teachers' rest room. At first the assembly hall was planned to serve as a gymnasium as well as an assembly room, but the open-air play rooms in the basement will answer every purpose

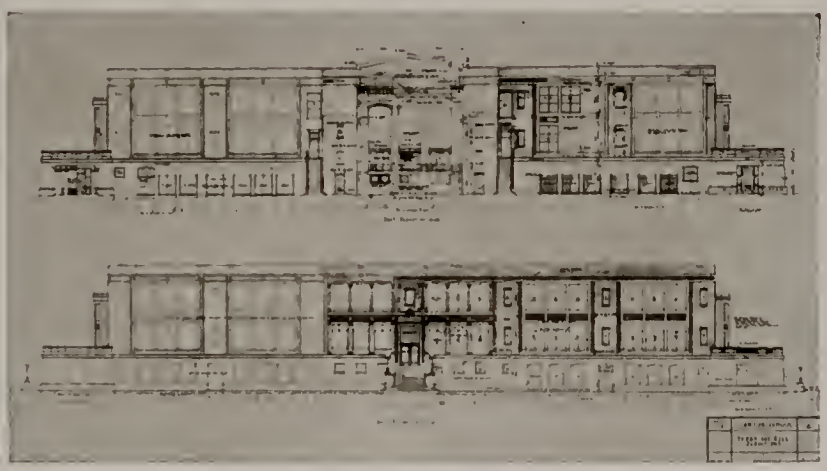
for gymnasia. However, the arrangement for the assembly hall is such as to permit a wide use of this room. It is quite convenient to the play yard, also to the showers on the ground floor, and by the way, these showers are also adjacent to the play yard, and it is the policy of the Board of Education to give to the larger children and men and women the use of these showers.

Above the wainscot of the assembly hall have been applied acoustical felt and burlap, and I feel quite safe in saying that the acoustics of this room need no correction, and my experience in school work leads me to advise that all assembly halls should be treated somewhat in this manner if they are to be used successfully.

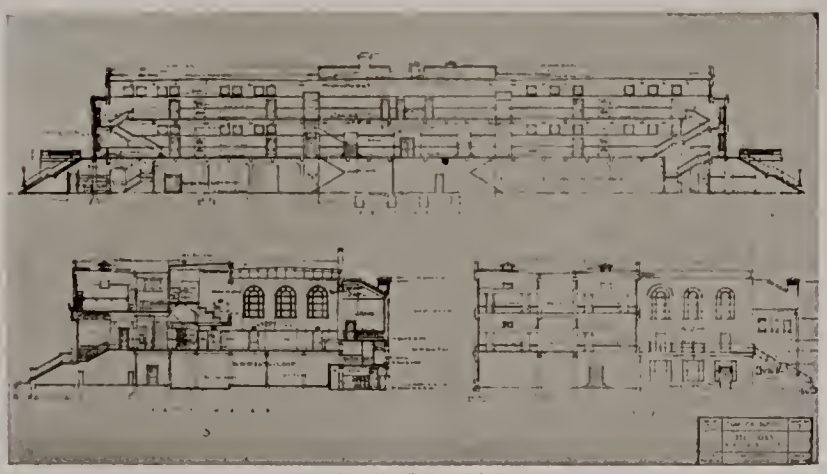
Much care was given to placing the moving picture booth so that the picture rays would strike the canvas at the proper angles, another matter to which attention must be given in designing school assembly halls when moving picture booths are installed.

Structurally, the building is of reinforced concrete, that is, reinforced-concrete frame with reinforced-concrete floor slabs throughout, including the roof slabs. The first story has reinforced-concrete exterior walls with plaster surfaces. Above that, mottled buff brick, varying in color, and decorative architectural terra cotta have been used on the exterior of the building. These brick walls are somewhat interesting in their texture. There were seven or eight colors used haphazardly in the laying of the bricks, purposely avoiding preponderance of any one color. This haphazardly mixing of selected colors has given to the brickwork a rather pleasing tapestry effect. And these panels of brickwork have been trimmed with flatly glazed architectural terra cotta of a gray-stone and mottled texture which harmonizes quite well with the brickwork. A feature of the design of the exterior is that of making use of the reinforced-concrete piers between the windows, which are structural piers as well as a part of the composition. Fortunately we have been able to use good permanent materials in this building, and somehow or other it shows it. Every consideration has been given to the heating, ventilating, plumbing and electrical problems of the building, and rightly such consideration should be given to this equipment of a school building.

The building cost $161,943.74, which includes all fees in connection with the work. There was a sufficient balance in the appropriation to enable us to properly treat the grounds, including the planting in front and sides and the playground at the rear and sides. And I wish at this time to thank Prof. John W. Gregg, of the Horticultural Department of the University of California, for his collaboration on the layout and placing of the shrubs. And it seems to me that this practice of completing the building by surrounding it with properly arranged lawns, walks, and the planting of good shrubbery will mean a great deal towards instilling interest and admiration for school work. As a matter of fact, we cannot consider our work completed until the landscape work has been studied and executed. Dr. David Spence Hill, of the Bureau of Educational Research of New Orleans, on visiting the building, remarked that he "had not seen a better grammar school building anywhere in the United States."



SECTIONAL DRAWING



FRONT AND REAR ELEVATION

Clawson School, Oakland Cal. John J. Donovan, Architect

The Editor has suggested that in closing the description of the Clawson School, something further be said regarding school architecture in general, and I am only too happy to add my small mite and advice, based on experience, if it will throw any light on the subject or if it will contribute in any way towards improving conditions under which the architect works and

by which better schools may result. It is not at all difficult to appeal to the educator, who is generally a man or woman of high ideals. Therefore, I do appeal to educators who may have control over the building of schools, and point out that the great future of America's most important institution, namely, education, will be beneficially influenced largely by promoting a spirit for good architecture in their work and encouraging that same spirit in the work of the architects who are fortunately commissioned to perform this work.

I believe I can safely say that the school man leads the architect and it is but natural that it should be so, because he has the problem to solve, whether well or otherwise, long before it reaches the latter, and the leader in school administration is ever seeking for the ideal arrangement, plan or detail which will facilitate and make for efficiency, the work of the teacher. And as the ideas come from within the teaching force, so, too, should the spirit and desire for good, sound, simple, pleasing, truthful architecture come from the teacher himself or herself.

Now in order that this may be more tangible to discuss and speak of, concrete examples furnish the best light for understanding. To begin with, every school is a separate and distinct school architectural problem in itself to be solved following the basic principles and rules of school design and arrangement, but solved upon and by the merits of the prevailing conditions surrounding the problem. This is not alone true in architecture; it is true in every other walk of life, and therefore is an axiom which is taken for granted and does not require proof. Therefore, isn't it wrong or rather isn't it dodging the problem by repeating here and there the same type over and over again, with the wonderful possibilities for charm and variety, due to the different climatic and temperature conditions which prevail in the different sections of our State and our country.

On account of the intense heat in some sections and the temperately cool climate in other sections, isn't it reasonable to suppose that there would be a difference in the architecture for the schools in these different localities? Isn't that true in domestic architecture? In countries of high temperature, the native seeks to house himself and his family in airy dwellings lightly built with long, overhanging eaves and shelters creating shadows and avoiding hot sunshine whenever it is possible. Isn't the reverse true in countries where the sun is concealed most of the day and frigid weather and snows prevail? Therefore, aren't the conditions surrounding the architecture of a school similar in nearly all respects to the conditions surrounding the dwellings of man? There can be but one answer, and that in the affirmative.

Now, in consequence of that, the architect should be encouraged to exercise his skill to meet these climatic conditions in his architecture, and it is the encouragement from the school man which will help him to solve the problems connected with school work correctly from the school man's point of view and also from a good architectural viewpoint.

And he who does not study his problems with such ideals in mind and repeats here and there and everywhere the same type over and over again, disregarding the wonderful possibilities that lie before him, must necessarily fail to achieve the success which is the greatest success of all—that of a good name.

This might be called the first stage of promoting a good spirit for good architecture. The next and all-important is the encouragement towards the use of good, sound, natural and permanent materials in the execution of the work. How often has a good design been spoiled by the use of temporary and inferior materials. A poor design will often give satisfaction if the structure is well built of good materials. For good materials have a character and a standing just as the individual has or has not character and standing. And inasmuch as most of our school work is built under bond issues of periods from twenty to forty years, isn't it a fair assumption that at the expiration of the bond issue, when the building has just been paid for, that it should be in a state of preservation? As a matter of fact, while the community has purchased and made the improvement on the installment plan and has had the use of it during the period of the bond issue, it is to be expected that the building shall be safe and sound long after it has been paid for. Now this cannot be realized if poor material and poor workmanship are used in the construction of a work. If good materials are used and good workmanship applied to those materials, there can be no question about the future of that improvement. And right here it is to be strongly recommended that public bodies aid in the preservation of their improvements by providing a small upkeep fund for repairs.

It will not be hard to obtain the very best in both architecture and in construction, if in nearly all cases our Boards of Education and other civic offices adopt the measure of correctly determining the cost of a building or an improvement before the appropriation is made.

If we take, for instance, any locality that may contemplate a new school building and the Board of Education call in an experienced, competent architect and make known to him their requirements and let him work out the problem for them in its preliminary stage, and work out this problem to such a finish that a careful, accurate estimate may be had, not alone from the architect, but from one or more responsible contractors. Then with this knowledge of the amount required to build the building, and further knowledge obtained as to cost of furnishing the building, there will be greater progress made in school architecture and greater happiness all around. It means the elimination of the substitution of inferior materials. It will mean the elimination of cutting down on this room, cutting out this and that requirement, and it will mean aiding and facilitating the proper management of the school, not only for the administrator, but for the teacher as well.

The relations between client and architect are the same as between patient and doctor, client and attorney.

NORTHWEST CORNER

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J DONOVAN, ARCHITECT

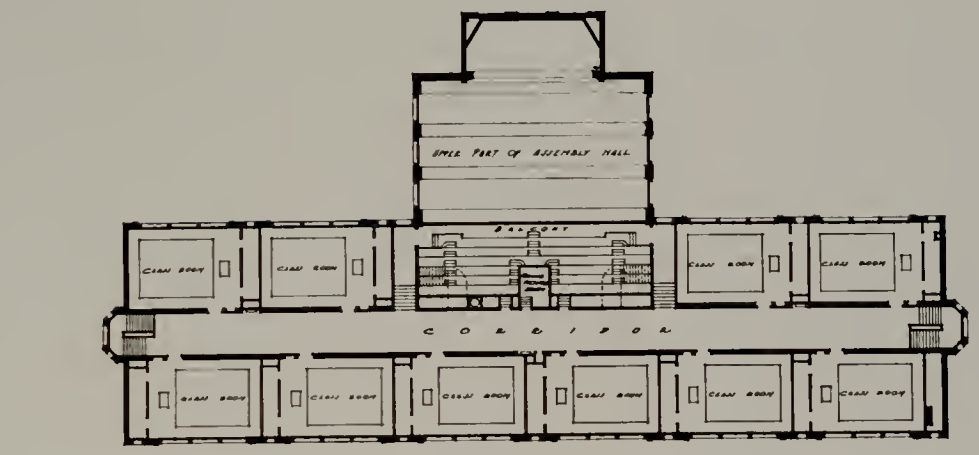
SOUTH ELEVATION

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J. DONOVAN, ARCHITECT

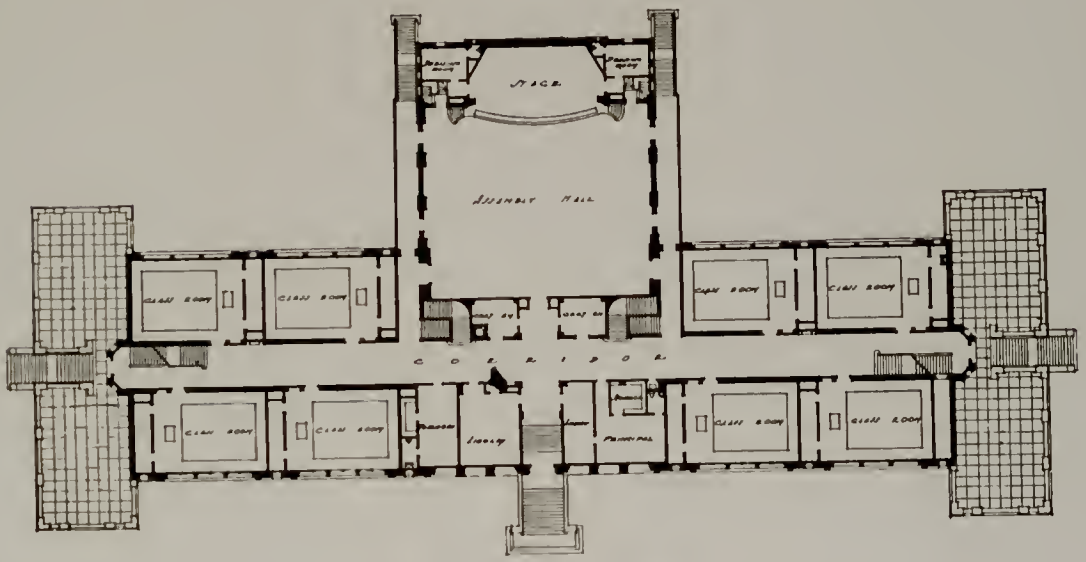
SOUTHEAST CORNER

KINDERGARTEN PORCH

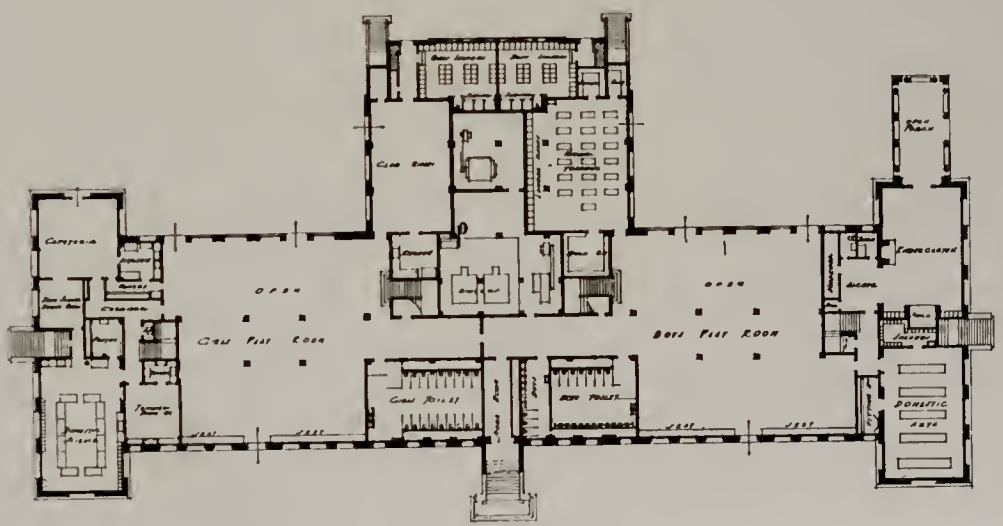
CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J DONOVAN ARCHITECT



SECOND FLOOR PLAN.



FIRST FLOOR PLAN



GROUND FLOOR PLAN
SCALE 1/8 INCH ONE FOOT

FLOOR PLANS

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J DONOVAN ARCHITECT

PRINCIPAL'S OFFICE

TYPICAL CLASS ROOM

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J DONOVAN, ARCHITECT

MANUAL TRAINING ROOM

DOMESTIC SCIENCE ROOM

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J. DONOVAN, ARCHITECT

URINAL STALLS

BOYS' TOILET ROOM

CLAWSON SCHOOL, OAKLAND, CAL.
JOHN J DONOVAN ARCHITECT

OFFICE BUILDING FOR SOUTHERN PACIFIC CO., SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS

DETAIL FRO

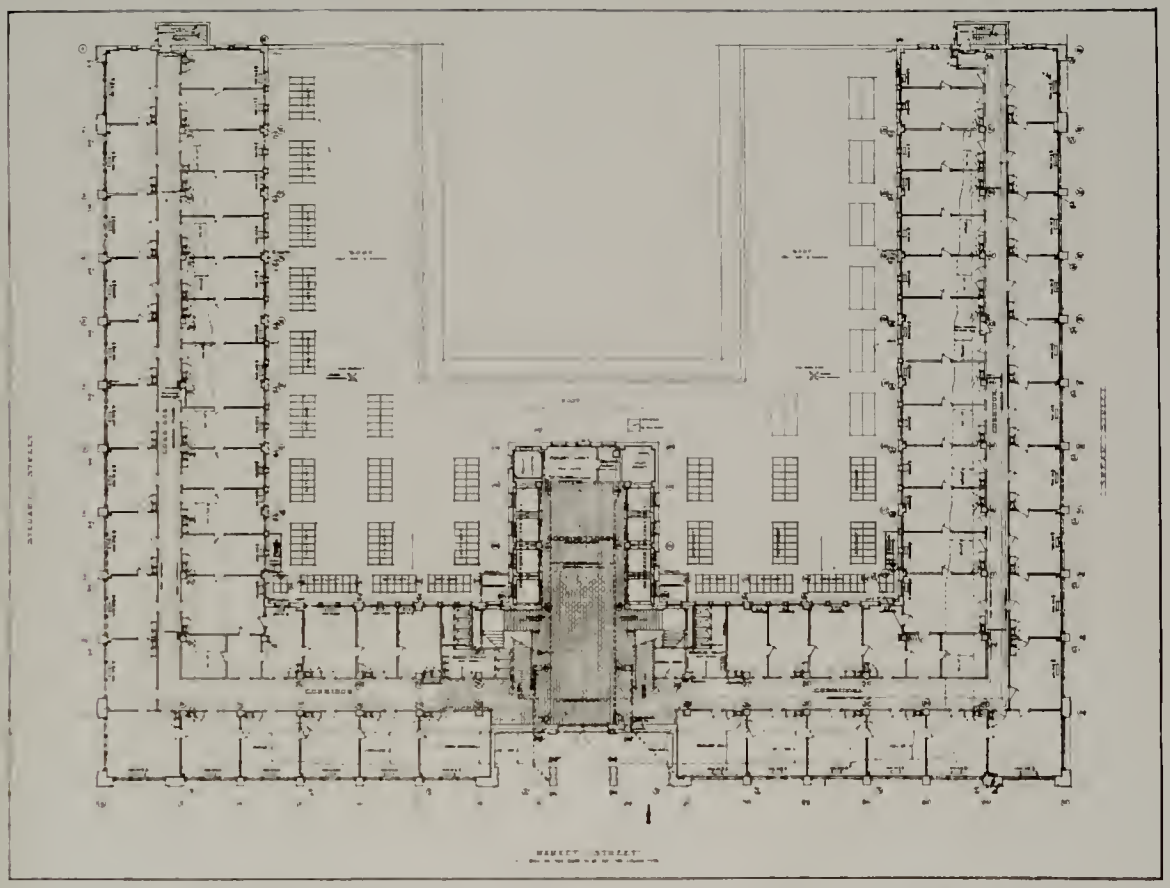
OFFICE BUILDING FOR SOUTH

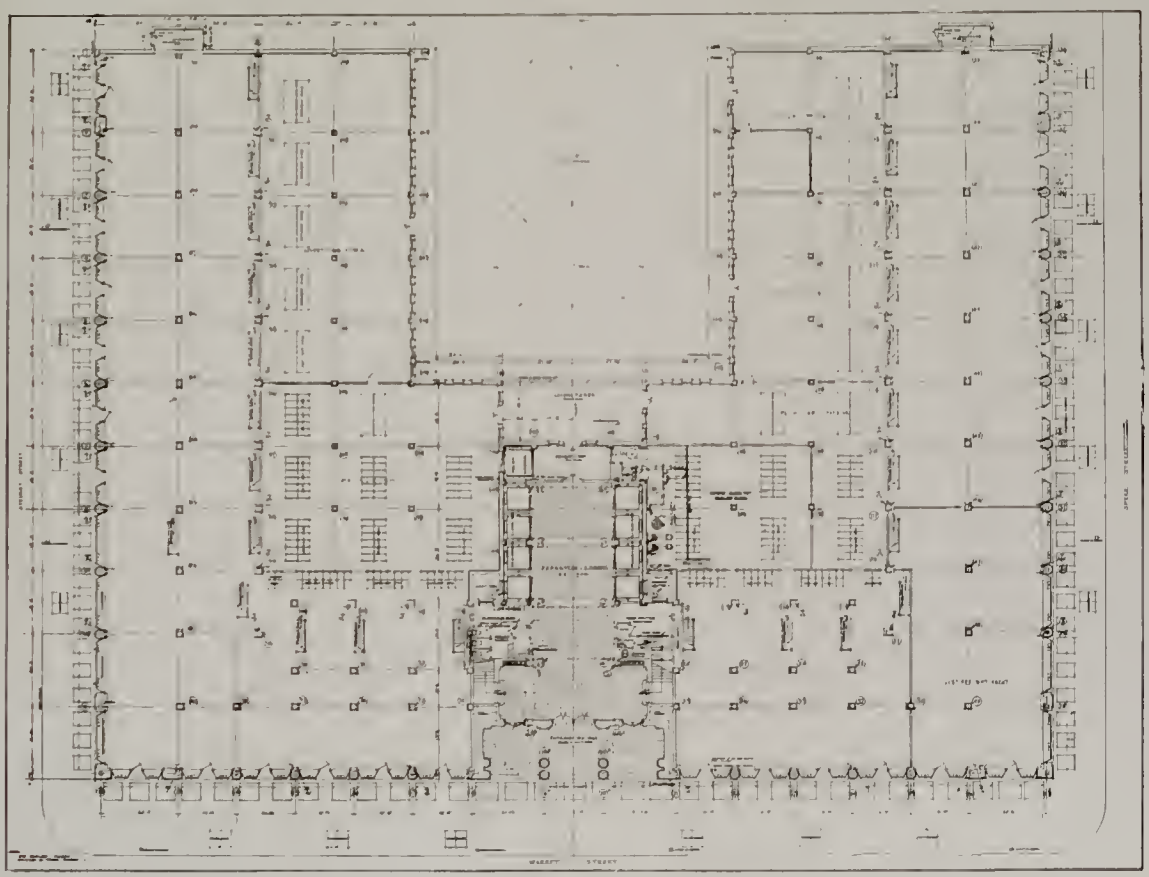
SECTION
MAIN ENTRANCE VESTIBULE
HALF LOOKING TOWARDS STREET
HALF LOOKING TOWARDS LOBBY
LONGITUDINAL SECTION THRO MAIN ENTRANCE VESTIBULE
SOUTHERN PACIFIC COMPANY
SECTION THRO WALL AT SIDE OF CLOCK
SECTION THRO MAIN ENTRANCE VESTIBULE
ONE HALF PLAN OF MAIN ENTRANCE VESTIBULE
ONE HALF PLAN OF BALCONY SOFFIT 6TH FL

LEVATION

PACIFIC CO. SAN FRANCISCO

PLATE 41

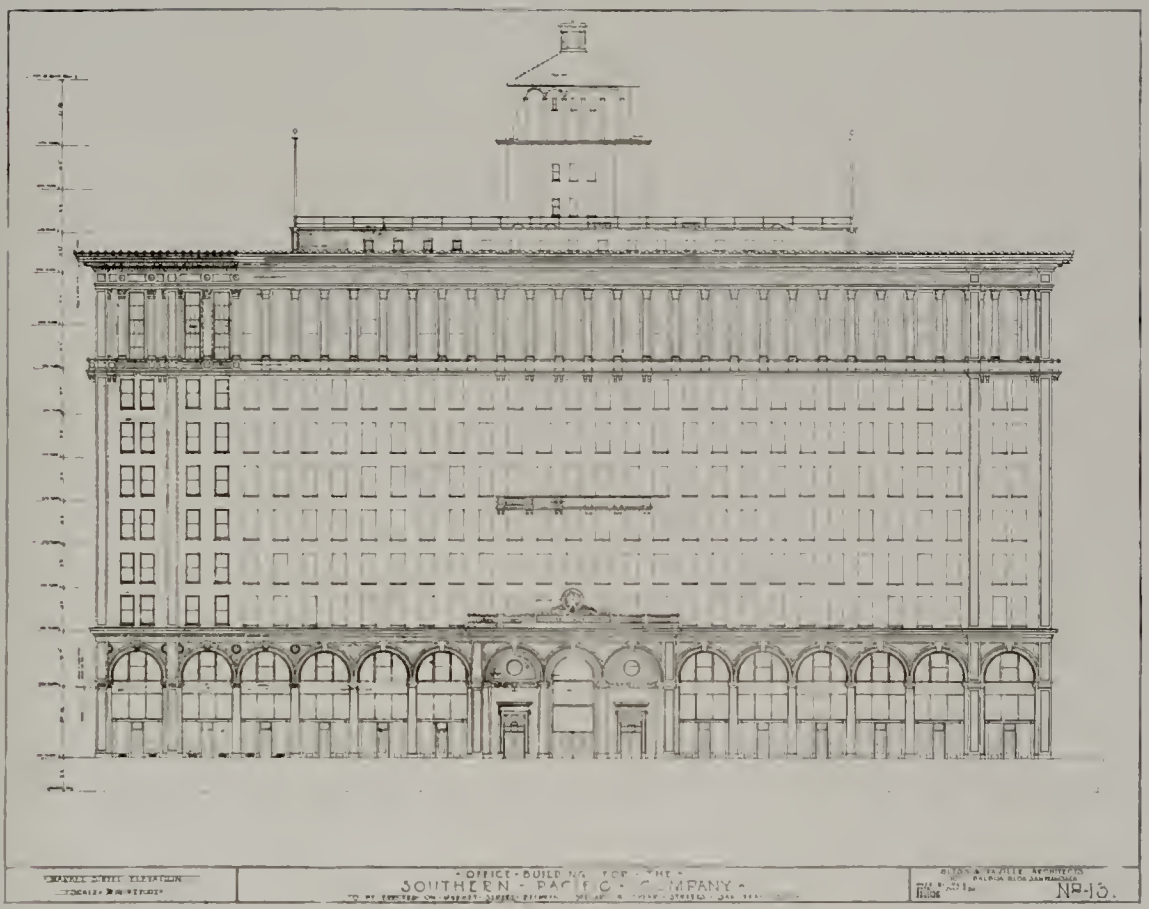




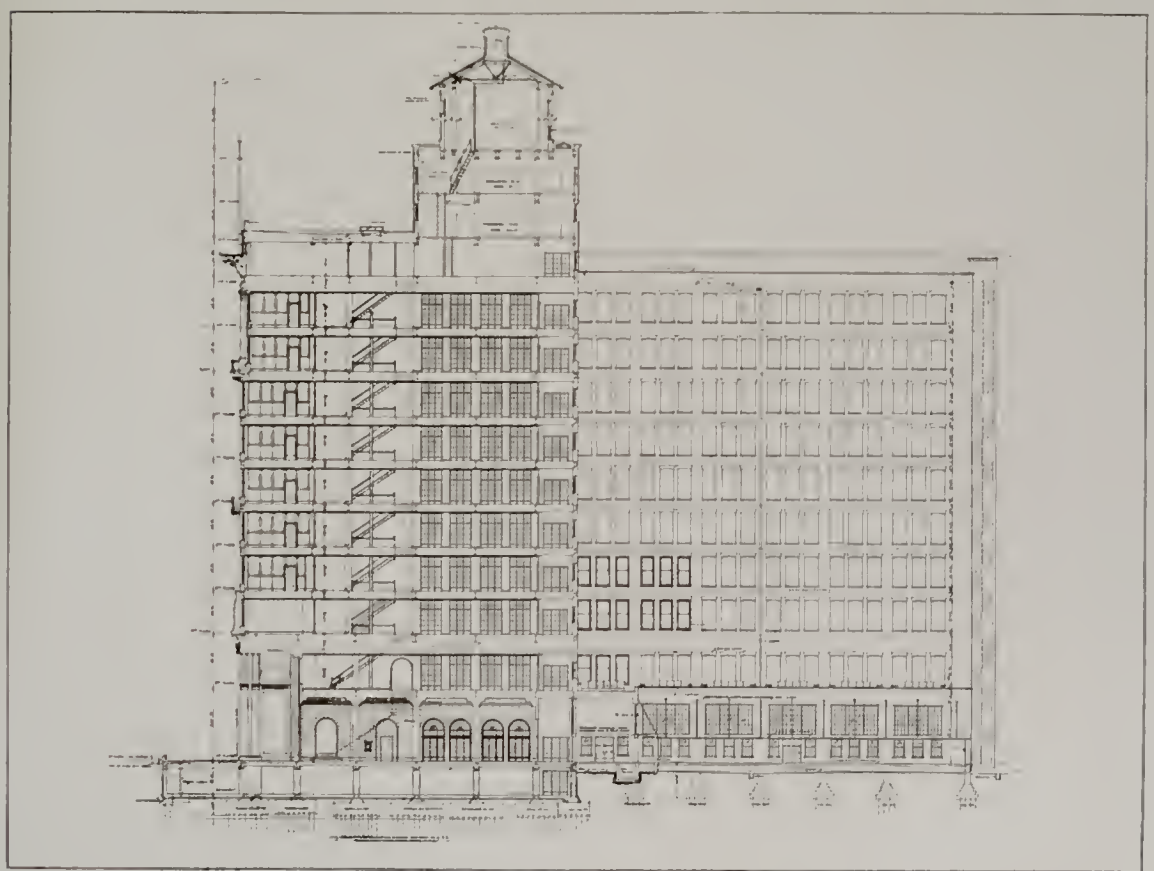
FLOOR PLANS

OFFICE BUILDING FOR SOUTHERN PACIFIC CO., SAN FRANCISCO

BLISS & FAVILLE, ARCHITECTS



FRONT ELEVATION



CROSS SECTION

OFFICE BUILDING FOR SOUTHERN PACIFIC CO., SAN FRANCISCO
BLISS & FAVILLE, ARCHITECTS

CITY HALL, OAKLAND, CALIFORNIA

PALMER HORNBOSTEL AND JONES ARCHITECTS JOHN J DONOVAN, SUPERVISING ARCHITECT

THIRD FLOOR SIDE CORRIDOR

ROTUNDA STAIRWAY

CITY HALL, OAKLAND, CAL.

PALMER HORNBOSTEL AND JONES ARCHITECTS JOHN J DONOVAN, SUPERVISING ARCHITECT

BAYLESS RESIDENCE. TUCSON, ARIZONA

BAYLESS RESIDENCE, TUCSON, ARIZONA

STEINFELD RESIDENCE, TUCSON, ARIZONA

TROST & TROST ARCHITECTS EL PASO, TEXAS

REVIEW OF OUR FOREIGN CONTEMPORARIES.

"THE ARCHITECTURAL REVIEW," London.

H. H. Martyn & Company, Sculptors

Beauvais Cathedral

Kellock Brown, R. B. S. Sculptor

Reims Cathedral, Reims

Cathedral Church of St. Martin, Ypres

House near Moscow Russia

REVIEW OF OUR FOREIGN CONTEMPORARIES.

"THE ARCHITECTURAL REVIEW"
London.

House near Surrey, England

NATIONAL MONUMENT TO VICTOR EMANUEL II. ROME
SACCONI, ARCHITECT

Satisfactory Roofing.

NOWADAYS people sometimes remark with disgust: "It is impossible to have good roofing done any more; either the tin is not good or there are no good tin-roofers." Sometimes there is ground for this dissatisfaction, but sweeping charges like these do not mend matters. The charges are not true, neither do they point the way to better roofs. What is the real trouble? Let us, as house owners, see if we are at fault. The self-examination may lead to the light. What do we do when we have a building to roof? If it is a new one, we may leave it to the architect. But frequently the architect is so afraid we will think him "owned," or at least unduly influenced by some manufacturer that he dodges the responsibility of naming materials which he knows are good and simply says, "Best materials must be used." He may be a little more definite and specify "Old Style Roofing Tin" or "40-pound Hand-Made Tin Plate," but in actual practice this generally works out very little better than the first expression.

Balfour, Guthrie & Company Building, San Francisco.

Bids are then asked for and the lowest is accepted. Having to furnish no definite material, one roofer estimates honestly on a standard and well-known brand of roofing tin regarding the quality of which there can be no question. Another puts his own definition on the word "best" and sends in a low estimate, saying to himself, "That is the 'best' I can furnish at my price." The first roofer also responds conscientiously to the architect's specifications, that the tin shall be applied in a certain way, using cleats and rosin for the soldering, that it shall be carefully painted with an approved brand of paint and the entire job done in a workmanlike manner. The other man believes he can slight the work in these or other important particulars and thus manage to make something on his low bid.

Neither the owner nor the architect can tell the durability of roofing tin by looking at the sheets. Good tin and poor tin look alike in the box. It may have a cheap coating put on by a labor-saving machine; it may have been made by the use of acid flux and may carry the requisite weight of coating and yet, in spite of many points of inferiority, it may pass muster to the eye. Moreover, the defects do not show at once and the tin roof is not likely to go wrong until after the work is accepted and the bill paid. When in a few years the roof shows signs of deterioration, we get angry and say: "It seems impossible to get honest materials and honest workmanship nowadays." We forget the lowest bidder did the work and that he was the very fellow who, by every sign which ought to appeal to common sense, was least deserving of our confidence.

We forget, moreover, that in condemning all tin because the brand we used went wrong, we are about as unreasonable as we would be if we declared that there were no good strawberries any more simply because those we bought of an irresponsible peddler proved rotten at the bottom of the box. Well, in spite of our dissatisfaction, we must have our house re-roofed; so what do we do? Send for the man who made the high bid before and talk it over with him? Some of us would; others of us would say: "Not by a jugful; he wants it all. I see advertisements where roofing can be bought ready to be put on and a guarantee goes with it that it will last five or six years or they will refund the money paid for it. They say it will last twice as long as tin roofing and is also much cheaper. I don't see how I can lose on that; I'll hire some fellow to put it on; any one can lay this kind of roofing—and I will be away ahead of the game."

It looks easy, but the fact is *are* are easy! The roof goes on. Perhaps it is tight, perhaps it isn't. It stays on possibly a few years and then leaks begin to multiply. But hold! We have a guarantee. We'll just collect on that and get back the cost of the material anyway. We try. Nothing doing. Our lawyer points out that the guarantee is very cleverly worded, and we could not recover under it. We also have just awakened to the fact that even if we could recover, the cost of the roofing was only a small part of the

(Continued on page 196)

Porcelain Enameled Iron and Its Relation to Sanitation.

ORIGIN OF ENAMELING. Somewhere in ages long gone by, the art of enameling on gold. silver, copper and bronze was originated and practiced, but as an art only. It has been known for many centuries in India, China, Japan, France, Germany, Italy, England and Ireland.

At one time Byzantium (Constantinople) was the center of the ornamental enameling industry, and the specimens which originated there exerted a wide influence upon European art.

Much work in enameling was done in England under Roman or Anglo-Saxon rule, but the work of the enamelers of Ireland especially excelled, their designs being of great beauty and precision.

The Middle Ages saw enameling one of the chief branches of the goldsmith's art, particularly as related to ecclesiastical ornaments. During the Renaissance period, it was revived and flourished in England and France. The seventeenth century again witnessed the decline of enameling, save in England, where such articles as card cases, candlesticks, and numerous others were enameled, until the latter part of the eighteenth century, when the art became practically a thing of the past. Within comparatively recent times, however, it has been greatly revived in England and France, where some notable specimens are to be found.

During all the years in which enameling as an art alternately flourished and declined, an occasional specimen of priceless value found its way to some museum or collection, there to be preserved as a monument to the rare skill and workmanship of an unknown and obscure artist who "builded better than he knew," for his work, then classed only as an art, was the forerunner of a development which has grown to be an important factor in modern life.

EARLY METHOD OF ENAMELING. The art of enameling, as practiced, consisted of first coating the surface of gold, silver, copper or bronze with a viscous solution of silicate of soda, after which the powdered enamel was dusted on, and the article fired to melt the enamel. As the articles enameled were, as a rule, very thin and the surface of the metal smooth. the viscous solution was used to cause the enamel to adhere to the metal before being fired, and the firing was done in order to fuse the enamel to the metal.

COMPARISON OF ANCIENT AND MODERN ENAMELING. In comparing the ancient art of enameling with the present-day commercial process there is a sameness and a difference, the result of which gives prestige to present-day enameling and removes it from the seeming experimental state to a well-defined process with an historic and solidly established past. The sameness or similarity in the ancient

and modern lies in the basic material used and in the application of heat to fuse the enamel to the article to which applied.

The ancient and modern differ only in formula and method of application. In the main they strike a happy medium, which, as above stated, redounds greatly in favor of present-day enameling.

The most striking similarity is that then, as now, the enamel was applied to metal. In all the time in which enameling has been known, there has been found no other material to successfully supersede metal as the basis of enamel. There is no other known gift of Mother Earth which combines the necessary requisites of strength, adaptability and durability.

Cast Iron as the Basis of Enameled Sanitary Ware. Experience and practice have demonstrated that cast iron is the superior metal to serve as the basis of enameled sanitary ware. It is not only most adaptable, least expensive and most durable, but is, from all points of view, the logical enameling basis.

The process of enameling has, from a commercial standpoint, developed to large proportions, but in this article it will be considered only in its relation to sanitary ware.

Enameling of Sanitary Ware a Development, Not a Discovery. The enameling of sanitary ware is by no means a recent discovery, as is sometimes thought, but is simply the application of very old principles to new processes and purposes, and it is a question if there is any other large commercial industry which is so little understood, not only by the public at large, but by those who daily come in contact with enamel sanitary ware in their business.

A brief description of the process of enameling sanitary ware will, therefore, enlighten and at the same time entertain.

Process of Enameling Sanitary Ware. Let it be first understood that the process of porcelain enameling a cast-iron bathtub or other plumbing fixture is one by which a coating of opaque glass is fused to the surface of the iron. After the bathtub casting has been carefully prepared, cleaned and smoothed, there is applied a wet coat of enamel while the iron is still cold. It is not completely opaque, as the succeeding coats, but is of a quality and kind which possesses a great affinity for the iron, thereby forming a strong bond between the iron and the white porcelain enamel which is later applied. After the wet or slush coat dries, the tub is placed in a specially constructed furnace and heated to the temperature required to melt the enamel and cause it to fuse with the iron surface. The degree of heat required is about 1,700 Fahrenheit.

When the first coat has been properly melted, the tub is withdrawn from the furnace and placed on a specially devised movable table, and the first coat of the white porcelain enamel powder applied evenly over the surface by means of a patented automatic sifter. Following this the article is quickly returned to the furnace and reheated until the freshly deposited enamel has melted and combined with the first coat. It is again withdrawn from the furnace and the second coat of the powdered enamel is applied in like manner. This operation is repeated *(Continued on p. 194)*

The Multiple Disc Rotary Crude Oil Burner.

ON this page and on the succeeding page are shown an X-ray view from the side and a front view of a coal-burning steam heating boiler converted and fitted for the use of the cheapest crude oil as fuel by a simple recent invention known as Johnson's Multiple Disc Rotary Crude Oil Burner, which is becoming very popular among architects and heating engineers.

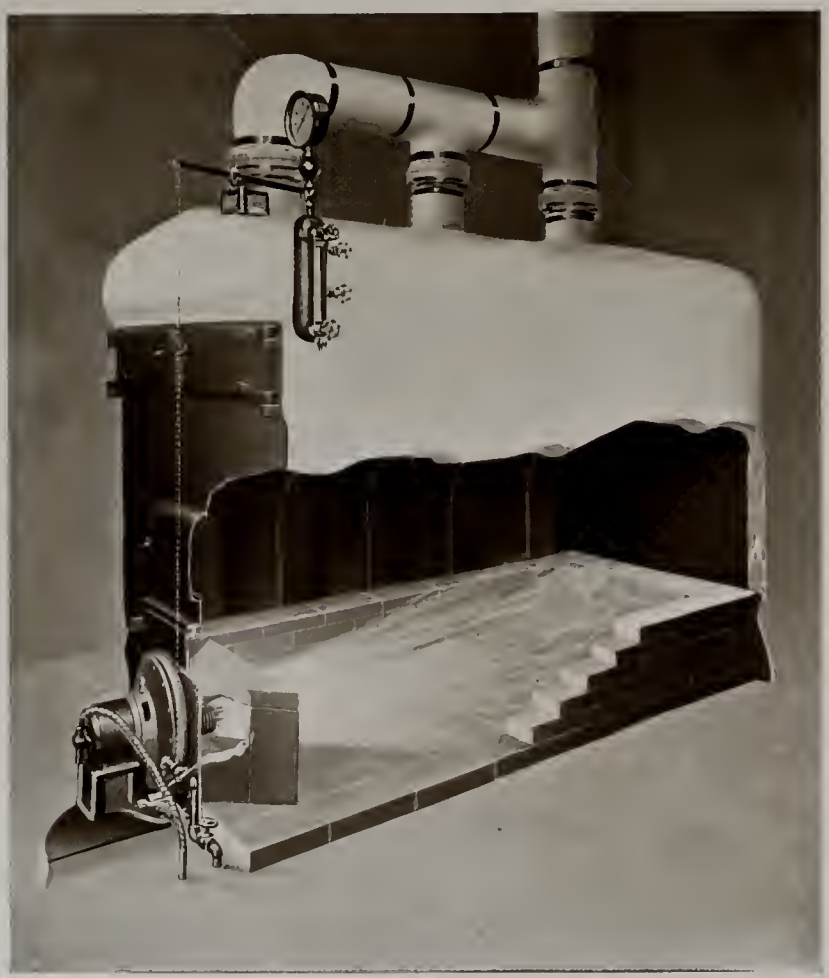
By referring to the accompanying photographic cut, it will be seen that the burner consists of a small electric motor which is direct connected to a blower and oil atomizer, the entire arrangement taking up hardly more than a square foot of space and resting on the floor just in front of the boiler, the oil atomizer entering the boiler through what was formerly the ash pit door.

To change the ordinary coal-firing boiler or furnace to an economical oil-firing arrangement, it is only necessary to remove the coal grates and set fire brick in the ash pit, as shown, to form a suitable combustion chamber.

It will be seen that with this arrangement the total heating surface of the boiler is exposed to the heat of the oil flame, the hottest part of which is at the lowest part of the boiler close to the burner, a condition that has been impossible to attain with other types of oil burners. The hot gases from the complete combustion of fuel oil passing full length of the boiler and up through the boiler passes, enter the smoke flue at the lowest possible temperature, the heat having been absorbed by the water in the boiler and converted into steam.

This burner requires very little electric current, as the entire heating plant of a large theater building in San Francisco (The Rialto Theater), containing two thousand feet of steam radiation, is being operated with one of these burners. The electric motor which pumps the heavy oil from an underground tank, atomizes the oil and furnishes the necessary air for combustion, is only one-fourth horsepower.

We are informed that the inventor, J. C. Johnson, of San Francisco, has secured fifteen patent claims for his device and is well repaid for his two years of experimenting. The burner has a wide field of usefulness, as almost every modern building on the Pacific Coast is fitting up with oil burners for heating, cooking or power purposes.



Xray View of Johnson's Multple Disc Rotary Crude Oil Burner.

S. T. Johnson Co., one of the oldest and most reliable oil-burner manufacturing firms, having factories at San Francisco and Oakland, with branches in leading Pacific Coast cities, have added the new Multiple Disc Rotary Burner to their list of satisfactory oil-burning equipments. A recent visit to the San Francisco plant of this concern finds them occupying three full floors of a fireproof building at the corner of Mission and Washburn Streets, between Ninth and Tenth Streets, with well-appointed offices and show rooms on the first floor, systematically arranged stock, tool and drafting rooms on the second floor and a well-lighted and ventilated machine shop on top floor with freight and passenger elevator and one of the most up-to-date machine shop equipments in San Francisco.

This burner is guaranteed to produce a smokeless fire due to the perfect atomization of the fuel and thorough mixture of oil and air at the burner tip.

The burner shown here is a mechanical atomizing burner designed to burn commercial fuel oil 14° to 20° Baume, without preheating the oil. The burner employs the centrifugal principle of atomization in combination with a low-pressure air blast. These burners are made up in four sizes, with or without oil pumps attached.

These burners are very simple in

construction and unlike any other oil burner. There are only two bearings, which are polished steel journals running in long bronze bearings with ring oilers and large oil reservoirs. Motor, blower, gear case and atomizer are mounted on one shaft and bored concentrically to assure correct alignment of all parts and to simplify making adjustments.

There are no packing glands on the oil supply to atomizer, the oil supply pipe leading direct to the tip, thus reducing friction and liability of leakage.

The centrifugal atomizer is composed of a number of thin discs, the fuel oil being stretched over these discs by centrifugal force and thrown off in a finely divided spray into an annual stream of low-pressure air furnished by the blower.

The oil and air enter the combustion chamber in the form of an inflammable vapor, which ignites close to the burner, as shown in X-ray photograph, and is readily adjustable to a large or small fire, as desired, by regulation of air and oil supply to flame.

Burners can be furnished with regulating valves so that the steam pressure or the room temperature may be automatically maintained at any desired point. The burner shown here is regulated by a steam pressure regulator to maintain an even steam pressure without attention from the janitor. Front view of boiler shows how the burner can be swung out of firing position when not in use, although the entire burner arrangement is on a substantial base plate, free from the boiler.

Front View Johnson's Multiple Disc Rotary Crude Oil Burner.

Thorough atomization of the oil by means of the Multiple Disc Atomizer permits the use of less air for combustion, resulting in a soft, noiseless flame and a very high efficiency.

Already the company is working overtime filling orders for the new burner, which may be used in school buildings, apartment houses, hotels, office structures and residences. Some of the latest installations are the Eleanor Apartments on Sixteenth Street, San Francisco; two burners in the Hotel Dale, San Francisco; government transport dock No. 1, San Francisco; apartments for Joseph Menard, corner Leavenworth and Broadway; Overlook Apartments, at Sixteenth and Market Streets; Cogswell School; apartments of Mr. Brun, 1385 Clay Street, and Joseph Boccioceo Job, all in San Francisco, and Gustine School, Gustine, California.

The company is also quite busy installing low-pressure-air, crude-oil-burning apparatus in the following buildings: Red Bluff High School, Lodi High School, Lincoln Union High School, Paso Robles School, St. Francis Orphanage, Watsonville; Scottish Rite Cathedral, Sacramento; the Wasserman Building, San Francisco; Petaluma High School; Wiltshire Hotel, San Francisco; St. Dunstan Apartments, Hotel O'Farrell, Women's Athletic Club Building, Washington School, Alameda; Southern Pacific depot, Fresno; St. Germain Restaurant, San Francisco Dairy; Winters School, Winters, Cal.; Merced schools, Merced, Cal.; Lane Hospital, San Francisco; Chinese Masons, Seattle, Washington; Knights Templar, Sacramento, and many others.

The San Francisco offices and factory of the S. T. Johnson Company are at 1337 Mission Street. The Oakland offices and factory are at Grace and Lowell Streets. Agencies are maintained as follows:

Thos. Russell, Los Angeles; P. A. Costello, Seattle, Wash.; E. M. Keller, Fresno; Santa Rosa Oil and Burner Co., Santa Rosa, and many others.

THE ARCHITECT

VOL. XII. SAN FRANCISCO, SEPTEMBER, 1916 NO. 3

Editorial.

WE have been requested by Mr. Bert L. Fenner, Secretary of the American Institute of Architects, to give notice of a pamphlet entitled "Safeguarding School Children From Fire," reprinted from the proceedings of the annual 1916 meeting of the National Fire Protection Association.

The American Institute of Architects is an active member of this organization and it is fitting that leading architects of the country play an important part in the activities of its affairs.

The pamphlet has reproduced, verbatim, addresses of Mr. William B. Ittner, architect for the Board of Education, St. Louis, Mo.; Mr. C. B. J. Snyder, architect, Superintendent of School Buildings, City of New York, and Mr. S. A. Challman, Commissioner of School Buildings, Commonwealth of Minnesota, and includes a general discussion of points brought out by the addresses of members.

Mr. Ittner was introduced as the man who has done remarkable work in schoolhouse designing, not only in St. Louis, but elsewhere throughout the country; an architect of great ability, and it may not be amiss to say, a remarkable man who has not only built safe schoolhouses, but very beautiful schoolhouses.

Of decided interest to the convention were the charts and floor plans, as well as photographs, which Mr. Ittner introduced to illustrate his talk. These interesting photographs are reproduced in the pamphlet.

During the discussion, in reply to a question from the chair, it is interesting to note that Mr. Ittner stated that Architect John J. Donovan, of Oakland, California, who incidentally is represented in this issue by some of his schoolhouse work in Oakland, has perhaps built more one-story school buildings than any other architect in the country. The point raised in this connection was the desirability of the one-story schoolhouse. Mr. Ittner said that while a one-story school building is not a bad plan in such a climate as California, there might, in his opinion, be certain good reasons against such a type of building in climates such as are encountered in Rochester and Minneapolis, where they are now trying the Rochester experiment. The speaker stated that he felt that it was not necessary to limit school buildings to one story to have them entirely safe, stating that if the one-story buildings become popular, it is going to mean a cheapening of construction. In Mr. Ittner's opinion a two-story building is quite as safe and he is certain that it will be better from the schoolmaster's standpoint and from the standpoint of maintenance.

Mr. Snyder spoke on the planning of school buildings for safety. In his opening sentence he touched on the one-story idea, stating that the planning of a school building from the standpoint of safety, both to occupants and from destruction or even serious damage by fire, might be comparatively simple if we would adhere to the one-story fireproof building located on a large plat of ground. Each school room might have its own exit out of doors and it would be immaterial, as far as safety was concerned, as to how many school rooms there might be.

In consideration of the size of this pamphlet and the desirability of preserving its valuable context in complete and connected form, it is not advisable to reproduce portions of the subject matter in THE ARCHITECT; therefore we suggest to our readers that they secure a copy by writing to Franklin H. Wentworth, Secretary, 87 Milk Street, Boston. A charge of 15 cents is made for each copy.

Announcing Catalogue C

A catalogue that was almost entirely compiled by architects---whose suggestions and criticisms created the many new ideas contained in it.

The idea of index tabs was suggested by one architect who complained of the difficulty of finding anything in the ordinary catalogue.

The convenient compact size, six inches by nine, was suggested by another.

There are many other new ideas contained in Catalogue C.

We will be pleased to send you a copy.

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67 New Montgomery St.,
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PATIO

SOLVING ARTISTIC PROBLEMS.

(Continued from page 151)

Boston Exhibit of 1909, who was called upon by the city of Oakland for expert opinion and advice. His report has proved of the greatest material value. Dr. Hegemann published a book extensively devoted to the subject of city planning in relation to Oakland and Berkeley problems, and through pictured examples and scientific discussion of the work of other cities, as compared to the possibilities of Oakland and Berkeley, has rendered a service of inestimable value. His report will prove of interest to any architect. It treats in a thorough and authoritative manner of the essential features of the subject and is full of sound, practical advice and feasible suggestions.

PORCELAIN ENAMELED IRON.

(Continued from page 189)

until the desired number of coats of enamel have been applied.

After the last coat has been applied and melted, the tub is withdrawn from the furnace and placed in a receptacle which protects it, while cooling, from whatever impurities there may be in the atmosphere, for when a tub is removed from the furnace, it is very hot and the enamel is still in a plastic state, and dust or other impurities which fall upon it while in that state would adhere and could not be removed after cooling.

As far as enameling goes, the tub or whatever fixture it may be, is now finished and is ready to be sent to the fitting, decorating, or shipping room, as the case may be.

When finished, the enameled article really consists of an iron casting, to which a glass surface has been applied. The surface possesses all of the smoothness and non-absorbent qualities of glass, but has more strength than glass, as it has a backing of the cast iron.

Porcelain Enameled Iron the Ideal Material for Sanitary Ware. As the ideal material for sanitary purposes, porcelain enameled iron is unequaled, as it is non-absorbent and durable. The durability of properly enameled sanitary ware in use is practically without limit, and subjected to the use for which it is intended, it is literally everlasting, and only abuse—not use—can destroy it.

Under ordinary circumstances, a high-class piece of enamel ware will stand a great deal of handling.

CORNER DETAIL

Albert Steinfeld Residence, Tucson, Arizona. Trost & Trost, Architects.

The growing interest in Stucco

Stucco homes, simple or elaborate, are rapidly increasing in number every year. This is because a well-built stucco house is economical, beautiful, and gives general satisfaction.

Architects are greatly interested in stucco because of the great opportunity it offers for beauty and originality in design, finish, and color effects—if Atlas-White Cement and color aggregates are used in the finished coat.

Early Stucco Houses

We have a very interesting monograph showing charming examples of old stucco homes. These houses in their unique surface treatments and color effects are rich in suggestions for present-day stucco work. Included in this book is a convenient reference guide to the preparation of stucco specifications. This monograph and other books to be issued on stucco research and experiments will be sent to architects upon request. The coupon below is for your convenience.

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FOLSOM, PA.
Amos Ellis, Architect

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The Atlas Portland Cement Company, Corn Exchange Bank Bldg., Chicago, or 30 Broad St., New York:

Send me "Early Stucco Houses" and place me upon your mailing list for monographs on stucco research and experiments, as issued.

Name_____ Address_____

Satisfactory Roofing.

Continued from page 187.

cost of the whole job. Punk! Now we know there is no good roofing material any more, and no honest manufacturers. Don't tell us! Haven't we had experience? Congress ought to investigate the roofing business! With a modification here and there, the foregoing will fit exactly the case of a vast number of those property owners who have roof troubles.

In the first place, choose your roofer as you would your banker or your doctor. You may think roofing is not a skilled trade, but it is. The fact that almost anybody can solder tin, nail cleats and daub paint, does not affect the claim. There is much in knowing how to do these things right, in accordance with what experience has shown to be the best practice. Some roofs require a different treatment than others. A skilled roofer knows about these things, and they decide whether you are to have a satisfactory job or one which you will weep over. Roofers not only differ in knowledge and skill, but differ in honesty and conscientiousness just as your bankers and your merchants do. The so-called "banker" who offers you 10 per cent a month on your investment will not leave you a whole skin if he can help it; why do you expect anything but a "skinning" of a roofer who offers you so much more for your dollar than the other man who has a fine reputation for good work and a consequent big patronage?

The fact is we "plunge" on our roofing, hoping that maybe we will win out on the gamble, and then we squeal in a most unsportsmanlike manner when we are shorn by the fake roofing maker, and the unscrupulous roofer, the bulls and bears of this little game. We are equally unfair toward materials. There is just as good roofing tin, and just as good solder, just as good old-fashioned rosin flux, and just as good paint as ever. In fact, the good materials are better today than the best ever were before, but we often insist on buying the worst and then blaming the disastrous results on the good materials which we might have used, but did not.

If the architect in the first place had named a standard brand of roofing tin to be laid in accordance with the standard working specifications of the National Association of Sheet Metal Contractors, and a standard brand of approved paint, all bidders, if estimates were asked, would have been on the same level, and the good roofer would not have been at such a great disadvantage. If, then, great care had been taken to invite only roofers of personal integrity, and with a reputation for excellent work, to bid, giving them liberty to do the work right, instead of insisting on their doing it as quickly and as cheaply as possible, the results would have been gratifying, both to peace of mind and pocketbook.

It is also worth while always to see that the material specified is used. This is only common business prudence. You may thoroughly trust the bank teller, but you always count your money. It is no reflection on any one to look at the brand stamped on the sheets of tin and the label on the paint can. Excellent roofing is being done in every locality in this country, but it is not being done with cheap, perishable forms of roofing, nor with cheap machine-made roofing tin—the inferior product of a large and varied industry. It is not being done by men who have never learned the roofers' trade, nor by men who, although having learned the trade, are of easy business morality, like the get-rich-quick bankers.

New Terminal Station, San Luis Potosi, Mexico, for the National Railways of Mexico. E P. DeWolf, Chief Engineer of Construction, Architect.

The good work is being done by the intelligent, conscientious roofer who generally costs more than the other, but is worth all he costs. He is in every community. It would pay the house owner far better in dollars and cents to hunt him up than to sit down and exclaim: "There is no good roofing tin, and there are no good roofers any more," but sometimes it looks as if we would rather find fault than save money.

The use of good, heavily coated, hand-made roofing tin is half the secret of a good roofing job. A good roofer is the other half. Finding a good roofer is a matter of inquiry. To get genuine hand-made roofing—the kind of tin that has proved so satisfactory in this country through more than 100 years' use—it is really necessary to insist upon having that which is stamped on each sheet with the Target-and-Arrow trademark, as this is the only brand of roofing tin now obtainable which strictly maintains its old-time standard of value after nearly 100 years' use. To protect you against the possibility of substitution of inferior material or imitations—and there are hundreds of these—each sheet of the tin is stamped with the Target-and-Arrow brand, and the name and address of the manufacturers.

RUSSWIN

CONCEALED DOOR CHECK

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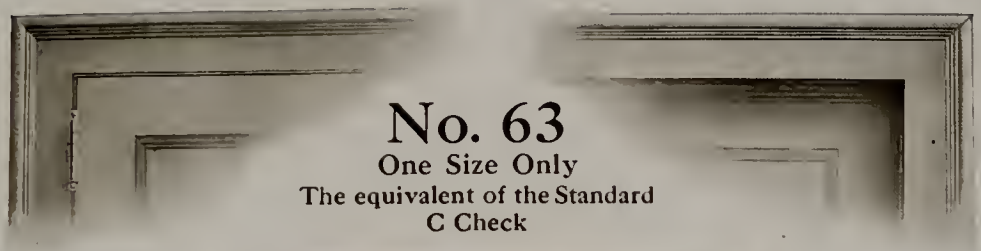


No. 63

One Size Only

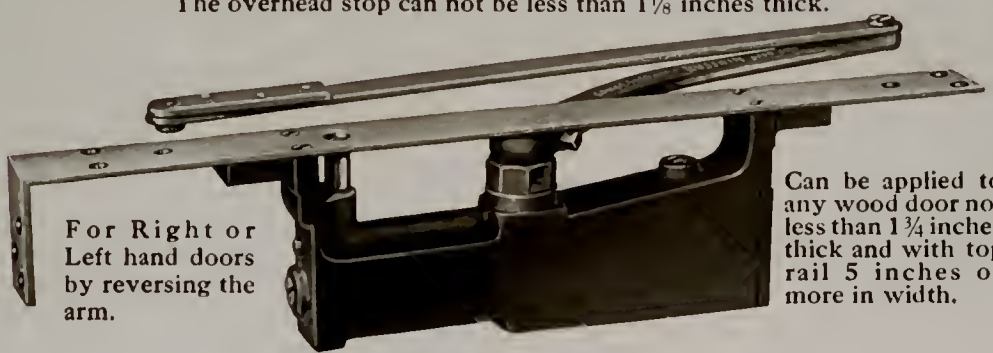
The equivalent of the Standard C Check

View from Inside of door equipped with RUSSWIN Concealed Door Check.

View from Outside of door equipped with RUSSWIN Concealed Door Check.

Door partly open, showing position of check in door, the folding arm and the arm pocket in the overhead stop into which the arm folds.

The overhead stop can not be less than 1⅛ inches thick.

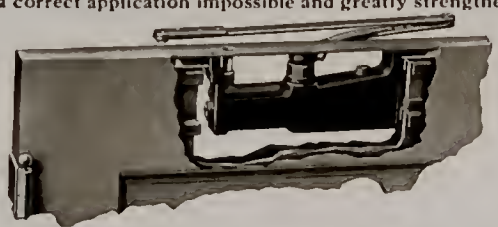


For Right or Left hand doors by reversing the arm.

Can be applied to any wood door not less than 1¾ inches thick and with top rail 5 inches or more in width.

The RUSSWIN Concealed Door Check

Note the long face plate with the angle extension which is mortised into the top and back edge of the door. Makes other than a correct application impossible and greatly strengthens the door.



RUSSWIN Concealed Door Check, without face plate, as furnished for metal doors, applied to a Dahlstrom door of standard thickness,—1⅜ inches.

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Pacific Coast Chapters, A. I. A.

"The Architect" is the official organ of the San Francisco Chapter of the American Institute of Architects.

Minutes of San Francisco Chapter

June 22, 1916: The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held in the rooms of the Chapter, 233 Post Street, on Thursday, June 22, 1916. The meeting was called to order by the President, Mr. W. B. Faville, at 4:15 p. m.

Minutes: The minutes of the meeting held May 18, 1916, were read and approved.

Standing Committees. Board of Directors: Mr. Faville reported that, at the request of President Mauran, an effort had been made to get additional Institute members and that thirteen applications had been received and were to be forwarded to Washington.

Communications: From Mr. Charles S. Kaiser relative to his resignation from the San Francisco Chapter; from Mr. Mark C. Cohn, Executive Secretary of the State Housing Committee, Commission of Immigration and Housing.

New Business: On motion duly made, seconded and carried, the matter of Mr. Kaiser's resignation was referred to a committee consisting of Messrs. Hays, Coxhead and Schnaittacher to interview Mr. Kaiser and ask him to reconsider the matter.

With reference to the communication from the Commission of Immigration and Housing, the Secretary was directed to ask for a tentative draft of the Tenement House Bill and also for a notification of the proposed meeting in San Francisco.

The conditions governing the donation of the Architectural Library of the Panama-Pacific Exposition were submitted by Mr. Faville. The conditions provide that control of the books, which are to be a gift to the San Francisco Architectural Club, is to be vested in five trustees, two of whom shall be appointed by the San Francisco Chapter of the American Institute of Architects, and one to be appointed by the President of the San Francisco Architectural Club, and to these are to be added the President of the San Francisco Chapter and the President of the Architectural Club.

On motion duly made, seconded and carried, the President and Secretary were empowered to sign the agreement accepting the trusteeships as representatives of the Chapter.

The matter of the proposed Architectural Exhibit in Oakland was, after some discussion, referred to the Board of Directors of the Chapter for action.

The chair announced the appointment of the following committees: Conservation of Natural Beauties and Preservation of Historical Monuments: Mr. Ernest A. Coxhead, chairman; Wm. C. Hays, John Bakewell, Jr. Committee on Building Laws: Mr. W. H. Crim, Jr., chairman; B. J. Joseph, John Bakewell, Jr., Albert Schroepfer.

Membership: Messrs. Arthur G. Scholz and Franklin T. Georgeson having made the necessary applications for Chapter membership and having been balloted upon, Messrs. Mathews and Wright were appointed as tellers to count the ballots. Thirty-one ballots were received and counted and Messrs. Scholz and Georgeson were declared elected to Chapter membership.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 5:30 p. m.

Subject to approval.....1916.

SYLVAIN SCHNAITTACHER,
Secretary.

Current Notes and Comment.

Architects C. W. Dickey and John J. Donovan, of Oakland, have formed a partnership; Oakland offices at 414 Thirteenth Street, Oakland, Cal. Mr. Donovan is architect for the city of Oakland.

Architect Cass Gilbert, of New York, has been honored with the degree of Doctor of Laws in the University of Michigan, at the recent commencement exercises of that college.

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The tin roofing upon the building is an interesting example of the use of this roofing material in residence construction. On the sloping visible portions of the roof the tin is laid with standing seams, and on the flat deck with flat seams, following the usual practice common in the trade for more than a century.

Target and Arrow roofing tin is a specialty of ours, handed down from the early days of our business. In this brand we have preserved an old-time standard for the use and benefit of present-day architects. Few building materials have had so thorough a test of time as Target and Arrow roofing tin. It remains today the same durable quality that we have supplied to American sheet metal workers for nearly a century. It costs a little more than other roofing tin, so you are not likely to get Taylor quality if you write a specification that permits substitution. Target and Arrow roofing tin is sold at a fixed resale price to protect you against any possibility of overcharge where called for alone. In your specifications for sheet metal work where roofing tin is required, simply call for Taylor's Target and Arrow brand, to be laid in accordance with the standard working specifications of the National Association of Sheet Metal Contractors. With a responsible roofing contractor, such a specification will secure you tin roofing work of the standard that has made the old-time roofing tin a watchword for durability and all-around satisfaction in service.

We furnish, upon request, copies of this standard tin roofing specification form, also some instructive literature telling about this old-time product. Our catalogue is in Sweet's, and our working drawings, showing ribbed tin roofing, are included in the portfolio of "Service Sheets" issued by the Architectural Service Corporation of Philadelphia.

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Gives most economical results with heavy fuel oil.

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Water Heaters, High or Low Pressure Steam Boilers, Kilns, Driers, Hot Air Furnaces, Etc.
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Painting bills, repair bills, reroofing bills and all other roofing taxes disappear the moment you roof with

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They are made of two indestructible and unburnable mineral substances—*asbestos* and cement. There is nothing about them that can wear out; in fact, they become tougher and stronger with age. A roof will look as good ten or twenty years from now as it does the day you put *Ambler Asbestos Century Shingles* on the building. You'll never have to repair them.

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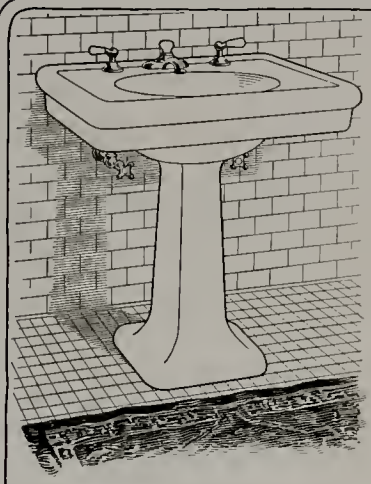

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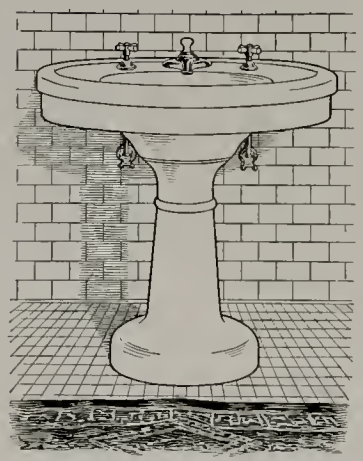

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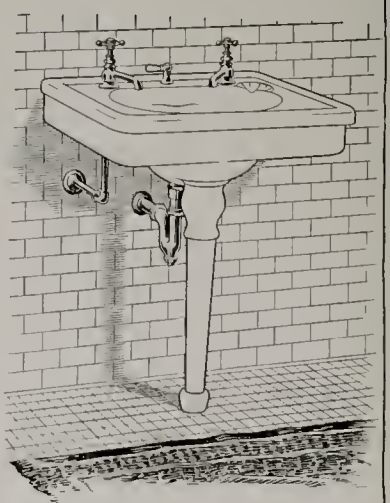

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THE ARCHITECT

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

Bird's-eye view of the San Francisco Civic Center, showing its relation to Market Street, the Commercial District and San Francisco Bay. John Galen Howard, Frederick H. Meyer and John Reid, Jr., Architects. Cut loaned by Journal of the American Institute of Architects

THE ARCHITECT

VOL. XII. SAN FRANCISCO, OCTOBER, 1916 NO. 4

The City Hall of San Francisco.

By LORING P. RIXFORD

TEN years have elapsed since the great fire of San Francisco, and we find our city officials already housed in their new quarters, the City Hall. After these years of waiting, discussing and tentative planning, we awake to find that the deed has been done, the City Hall built and occupied, and it is the greatest architectural triumph of the greatest building period San Francisco has ever seen, a period not merely of rebuilding, but of better building.

Sometimes our misfortunes spur us on to greater deeds, and surely this has been the case with San Francisco. Our enterprising citizens, guided by our talented and educated architects, have planned and built a new city—not only more beautiful, but better planned and more permanent.

For a time it looked as though the municipal government would not keep pace with its private citizens in their building enterprises. During a certain period, those city officials who had the best interests of the city at heart and who had sufficient imagination to look to greater things, were hampered and almost overruled by the faction who cried: "Save the old City Hall," "Repair the old City Hall," and even after these same city officials had taken down that massive pile of semi-ruin, there was a political party who referred in its campaign documents to the tearing down of the old City Hall as "the civic crime."

It is gratifying to know that those self-same protestants are now looking back upon their short-sighted propaganda as a folly of the moment, and are loud in their praise of those who had sufficient courage and understanding to take down the ruins and clear the ground for a more modern group of buildings.

ROTUNDA - GALLERY OF DOME
SAN FRANCISCO CITY HALL
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Having cleared the ground, suggestions were invited from the architects of the city for a fitting scheme of a Civic Center—a scheme worthy of a great city, and which would give ample space for the grouping of our principal buildings with the City Hall as a central and dominating feature. From these suggestions, our Board of Supervising Architects (John Galen Howard, Frederick Meyer and John Reid, Jr.) selected the best ideas and, after careful study, determined upon the present Civic Center scheme—a broad avenue, running west from Market Street between two monumen-

tal buildings, the Library and Opera House, and leading to an open square with the City Hall on the principal axis, flanked on either side by the Auditorium and the State Building.

This prominent and dominant location of the City Hall in the general scheme of the Civic Center was clearly set forth in the program of the City Hall competition.

Many beautiful schemes were submitted in this noteworthy competition, studies of central tower and cupola motifs, slender campaniles and broad towers, imposing colonnades and peristyles, low spreading domes and high stilted domes, but the fine monumental dome of the winning design and the central pediment motif leading up to it impressed themselves on the jury from the start, and won the approbation of the public, who took the keenest interest in the public exhibitions of the competition drawings.

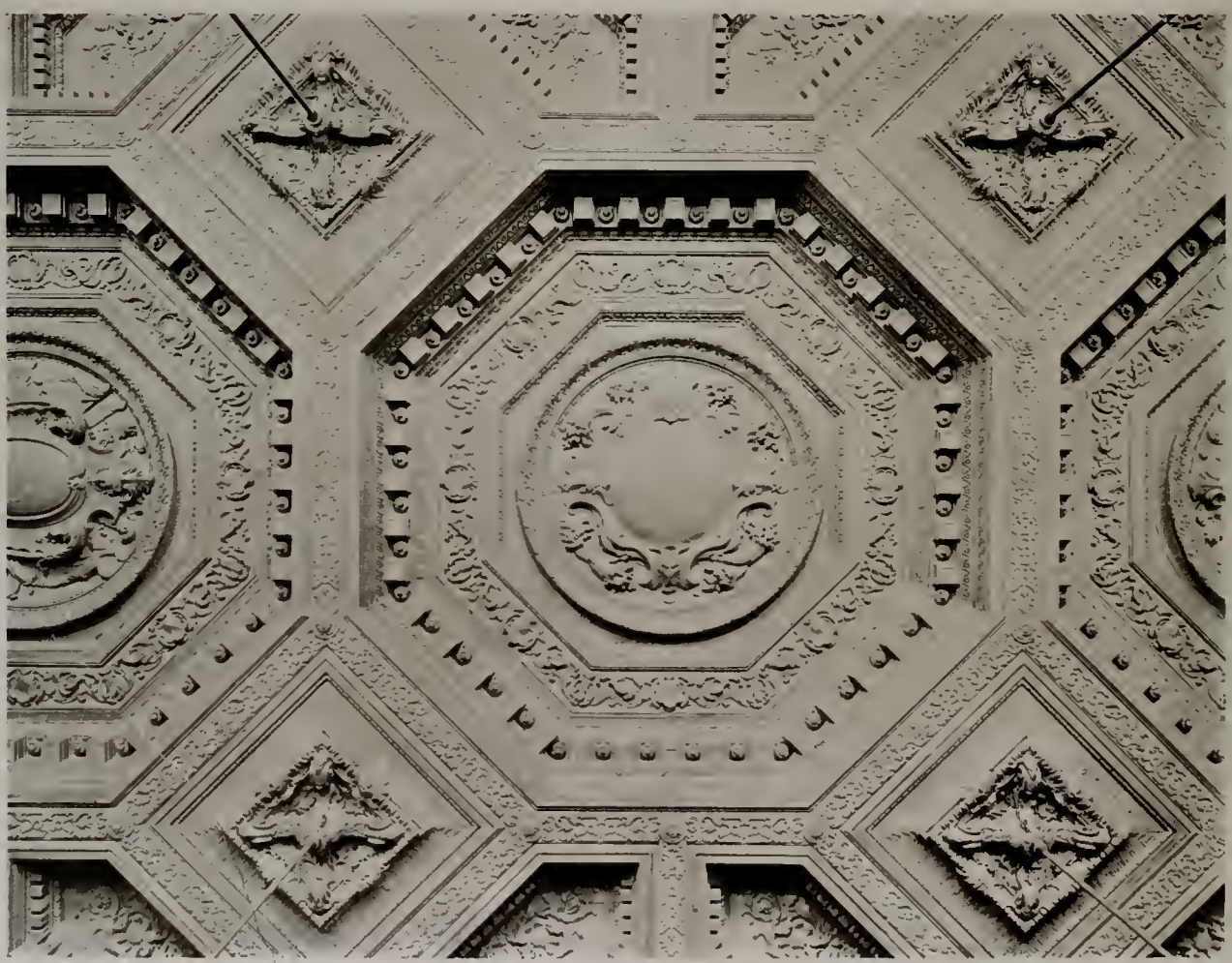
What one felt immediately upon looking at the prize design, even more than one feels in the executed building, was that the dome was an integral part of the competition. The large order of the central motif of the facade, with its great pediment, is as it were an entrance to and a part of the great central motif of the dome, and the smaller order of the facade expresses the office portion of the building and enhances the scale of the more monumental central motif.

This is the key to the success of the design.

The bold central motif terminates the vista of the broad avenue leading from Market Street and likewise terminates the vista from Fulton Street.

Rigidly as the executed design follows the original conception of the competition drawings, still there are some modifications which were brought about in the study of the problem, some of which were due to the change in location of the building in the Civic Center, and others which are logical developments in the study of the design. In nearly every instance these changes are improvements.

The facade on Van Ness Avenue has been greatly improved by projection of the central motif from the mass of the building, giving more importance to the location of the Council Chamber and making a pleas-



CEILING DETAIL COUNCIL CHAMBER

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ing variation from the east facade facing Polk Street.

The change from pilasters to free standing columns on the western facade and the terminal motifs of the north and south facades on McAllister and Grove Streets give added life to the building.

The lowering of the order of the central motif and the substitution of the Doric instead of the Corinthian order makes a simpler building, but is perhaps not as imposing as the original design, and the shortening of the order in the dome surely takes away from the magnificent proportions of the original design, which recalled so strongly the admirable cupola of the Val de Grace of Paris, its prototype.

Having made mention of the beauties of the exterior of the building, let us examine the plan, which, after all, from the architect's point of view, shows us the real meaning of the building and the scheme from which the whole composition emanated. For, after all, a building is not a great architectural composition unless it is an organism in which every part has its uses and its architectural meaning.

The great central portion of the building, with its large order and wonderful pediment leading up to the noblest of architectural motifs—the dome is a glorification of the central circulation of the building.

In the central rotunda, under the dome, reached as it is from either entrance, one finds himself in the heart of the building and about this central feature—glorious in its architectural wealth of form and detail—one finds grouped on the first floor those offices to which the public are wont to go in greatest number, the registrar of voters on one side, and the tax collector's office on the other. In the center, the monumental staircase leads with great pomp to the Council Chamber of the Board of Supervisors, the heart of the city government.

The great rotunda rises majestically without interruption of story heights, and the side galleries forming a clerestory give adequate circulation between the two fronts of the building.

By a clever arrangement, this central rotunda is given a sense of direction in the line of the main axis of the building. The screen of columns of the side galleries is omitted in the east and west transepts

VIEW FROM CIVIC CENTER

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

and the eye is carried beyond to the monumental arch of the second story, the formal entrance leading to the Council Chamber at the head of the grand staircase. At this point, the third floor height is cleverly masked by the introduction of a vestibule running through two stories, which permits the arch entrance to be two stories in height, recalling at the same time the monumental height of the Council Chamber. Opposite the grand staircase, we find a similar vaulted transept which frames the town clock.

The interior of the rotunda is well proportioned. The pilasters are given additional height by lowering the second-story balconies seven rises below the second floor. The great barrel vaults of the north and south transepts are pierced by intersecting vaults, forming circulations on the fourth floor, which are very unique and give a fine open appearance on the Court Room floor.

The treatment of the pendentives recalls the rotunda of the Val de Grace, but we miss the large order, which of course could not be introduced in the composition, owing to the numerous story heights. Inasmuch, however, as the order is small, we feel that the detail of the vaults, which is beautiful in itself and masterful in composition, should have been smaller in scale and more in harmony with the order.

Above the pendentives the treatment recalls the rotunda of the Pantheon of Paris, with its superb ring of Corinthian columns, and its coffered inner dome. While we are contemplating the wonderful interior of the rotunda, we cannot help speaking with admiration of the wonderful wealth of ornament and the care with which it is studied, and although somewhat inharmonious in scale and in places somewhat confused and lacking in purity, still the effect is superb and the sculptural ornament not only fresh in feeling and charming in its modeling, but quite modern in its general treatment.

DETAIL END OF LANDING AT HEAD OF STAIRS OF ROTUNDA
SAN FRANCISCO CITY HALL
BAKEWELL & BROWN, ARCHITECTS

The architecture of the building has unity of style, even to its smallest details—a style strongly influenced and based upon the architecture of France of the epoch of Louis XIV—the architecture of Francois Mansard, Pierre le Muet, Gabriel le Due and J. Hardouin Mansard—the architecture which so influenced Sir Christopher Wren, designer of St. Paul's, London. Yet we should not call it reminiscent; it is a living architecture with a modern note, the product of a creative and well-trained mind.

Here we may make mention of the designer—the architect—Arthur Brown, Jr.,—who throughout his entire architectural career as a student in Paris and as a practicing architect has been a most faithful admirer of "l'Architecture Francaise." Mr. Brown pursued his architectural studies in the "Ecole des Beaux Arts" under the famous French master, M. Victor Laloux, who, among all the modern masters of France, has such a keen interest in developing his students in the style of

the best periods of French architecture.

Nor should we neglect to mention the name of Louis Bourgeois, whose lighter and more graceful touch as a designer is felt in much of the architectural detail and ornament of the building, and whose untimely death at the French front has robbed us of an artist of charming personality as well as great talent.

The architects were most fortunate in having a sculptor of note to co-operate with them in the design of the architectural details. The work of M. Henri Crenier, especially the figured work of the main facades, the cariatides supporting the balcony over the Van Ness Avenue entrance, and the well-composed pediments of the central motifs, is worthy of most careful study. Throughout the entire structure there is a note of refinement in the ornament, not only in its design, but in its execution. It is always sculpturesque and always restrained and architectural.

DETAIL OF DOME

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

In strong contrast with the beautifully ornamented central feature of the building, we have the simple and almost severely utilitarian treatment of the office portion. Flanking the great central motif of the rotunda are two large light courts. These run from the second floor to the roof and light the rotunda, as well as the inner band of offices. The circulation is formed by an encircling corridor, which is connected and tied at the center of the building by the rotunda motif and its connecting corridors of the transepts. The white marble corridor floors, wainscoting and stairs and the large number of borrowed lights give the interior an unusual amount of light. The larger areas where possible are left open with few partitions, giving an air of spaciousness; and all is severely plain, except the sumptuous Council Chamber of the Board of Supervisors and the handsome suite of the Mayor, which are connected with and form a part of the more elaborate central portion of the building.

The Council Chamber, although wonderful in its detail and execution with its magnificently carved panels, door frames and fluted columns of oak, seems rather a rich salon than a dignified Council Chamber. The rich Italian ceiling, though beautiful in itself, is too heavy for the room and quite different in style from the paneled walls of Louis XV woodwork. The space allotted to the Supervisors is so limited and the furniture so elaborate, that one has the impression of overcrowding.

Although to the purist the above criticism is just, nevertheless the room certainly impresses one by its richness, and the exquisite beauty of its detail calls forth admiration.

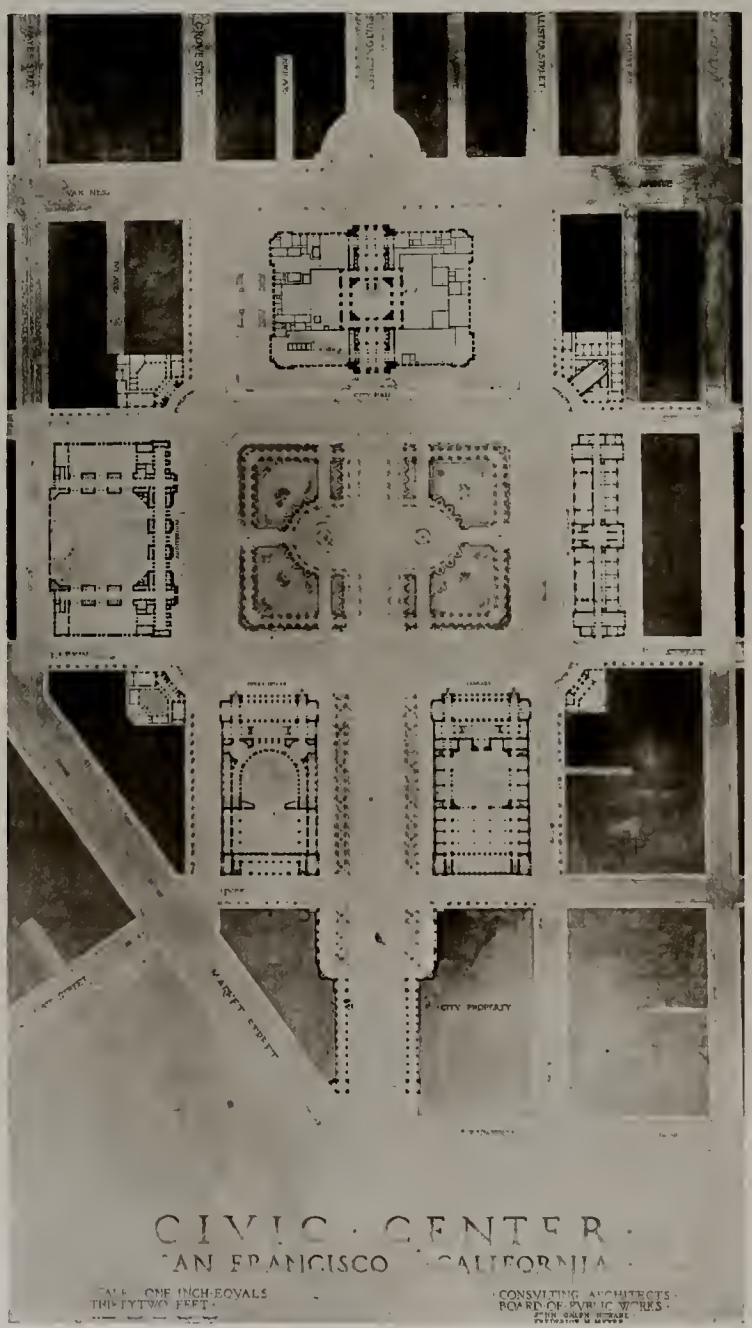
In walking in and about the *(Continued on page 257)*

The San Francisco Civic Center.

By JOHN REID, Jr.

ALTHOUGH there had previously been city-planning movements in San Francisco, it was not until January, 1912, that the creation of a Civic Center was vitalized by the coincidence of two epoch-making events: the inauguration of a progressive municipal administration under Mayor Rolph, pledged to a constructive program, and the inception of the plans for the Panama-Pacific International Exposition. With the determination of the municipal administration to proceed with the immediate erection of a City Hall, and with the proposal of the Directors of the Exposition to provide $1,000,000 for the construction of a permanent and monumental Exposition Auditorium in the heart of the city, rather than within the limits of the Exposition, it was decided that these buildings should form the nucleus of a Civic Center group. After the serious consideration of a number of proposed Civic Center locations, the area contiguous to and including the site of the former City Hall was determined upon as the logical location. In February, 1912, a board of three architects was appointed by the city to formulate plans for the erection of the City Hall and the development of the entire Civic Center scheme within the determined area.

Simultaneously with the graphic development of this scheme, the legal and financial features were diligently prosecuted and rapidly consummated. A special election was called, and, on the 12th of March, 1912, a bond issue was authorized, providing $8,800,000, for the undertaking. Of this, $3,500,000 was set aside for the construction of the City Hall, and the remainder was devoted to the purchase of the necessary land with the improvements thereon, for the creation of the Civic Center. Six blocks, or about twenty-four acres of land, were acquired under condemnation proceedings, and this, added to what the city already possessed in the site of the old City Hall, gave about ninety-five per cent of the area required for the complete scheme as finally adopted. Many obstacles — material and otherwise—were met with and had to be overcome before the success of the scheme was assured. A steel-frame school building was bodily moved three blocks and, in one instance, public opinion had to be courted and its indorsement obtained.



PLAN OF SAN FRANCISCO CIVIC CENTER
JOHN GALEN HOWARD, FREDERICK H. MEYER and JOHN REID, Jr., ARCHITECTS

By July 4, 1912, the architects of the City Hall had been selected by competition, and on April 6, 1913, the physical inauguration of the entire undertaking was celebrated by the turning of the first spadeful of earth for the construction of that building. The Exposition Auditorium was completed and dedicated in January, 1915, and on the ninth of March, 1915, work was begun on the Public Library.

The general area of the Civic Center lies within and near the apex of the angle formed by the intersection of two of San Francisco's widest streets — Market

(Continued on page 255)

SAN FRANCISCO CITY HALL
BAKEWELL & BROWN, ARCHITECTS

DETAIL OF DOME

VIEW FROM CIVIC CENTER

SAN FRANCISCO CITY HALL

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VAN NESS AVENUE COLLONADE

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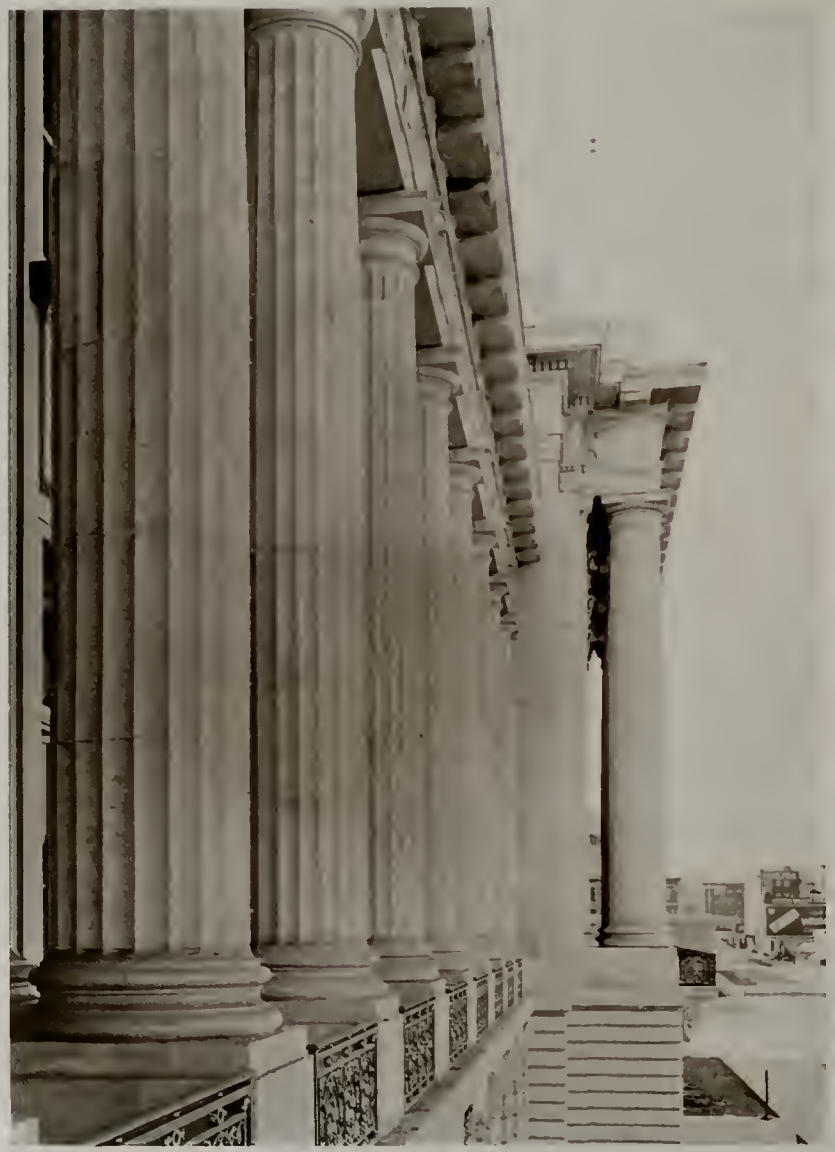

COLLONADE OF CITY HALL

CENTRAL MOTIVE FROM VAN NESS AVENUE

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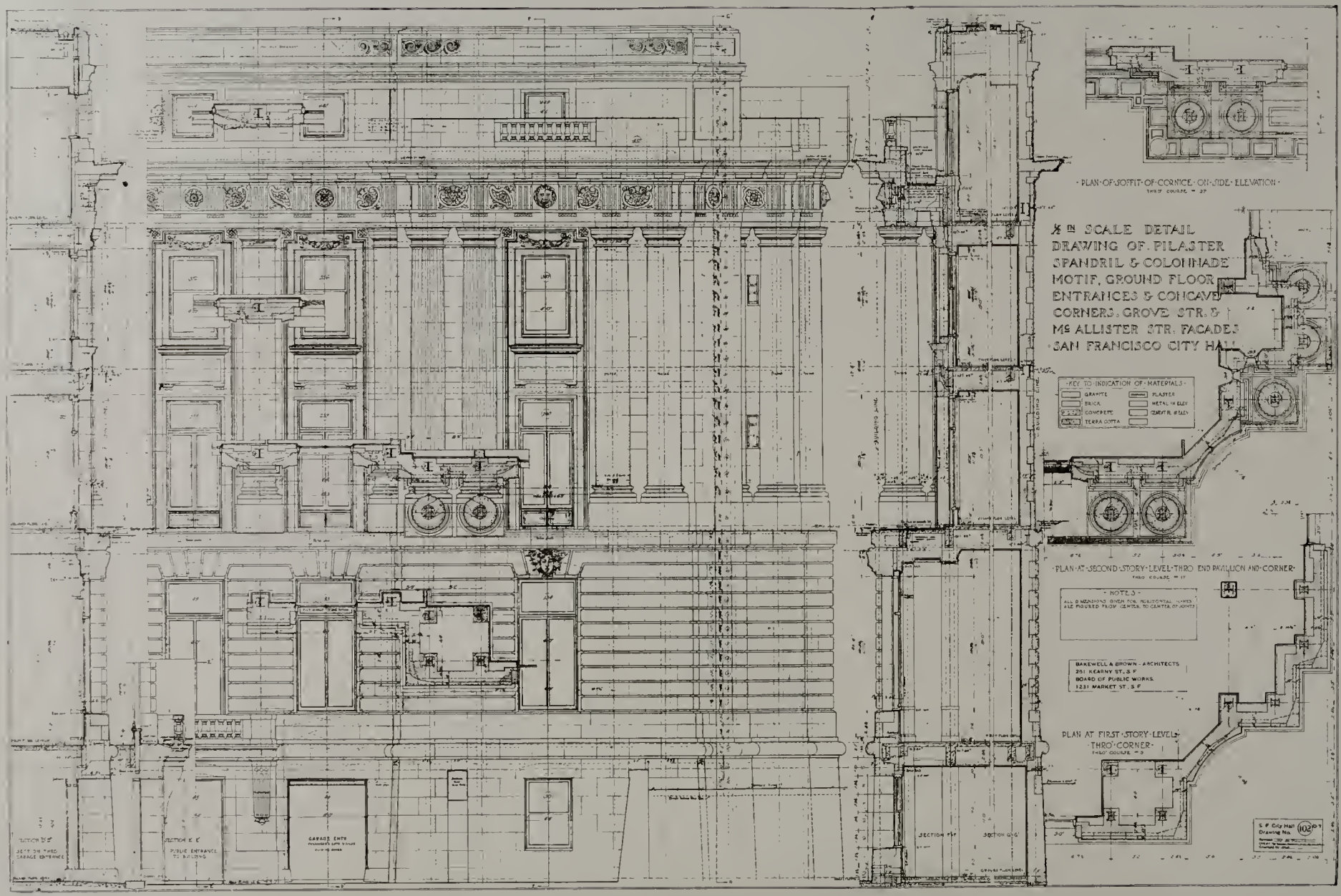
ENTRANCE ON VAN NESS AVENUE

ENTRANCE ON CIVIC CENTER

SAN FRANCISCO CITY HALL

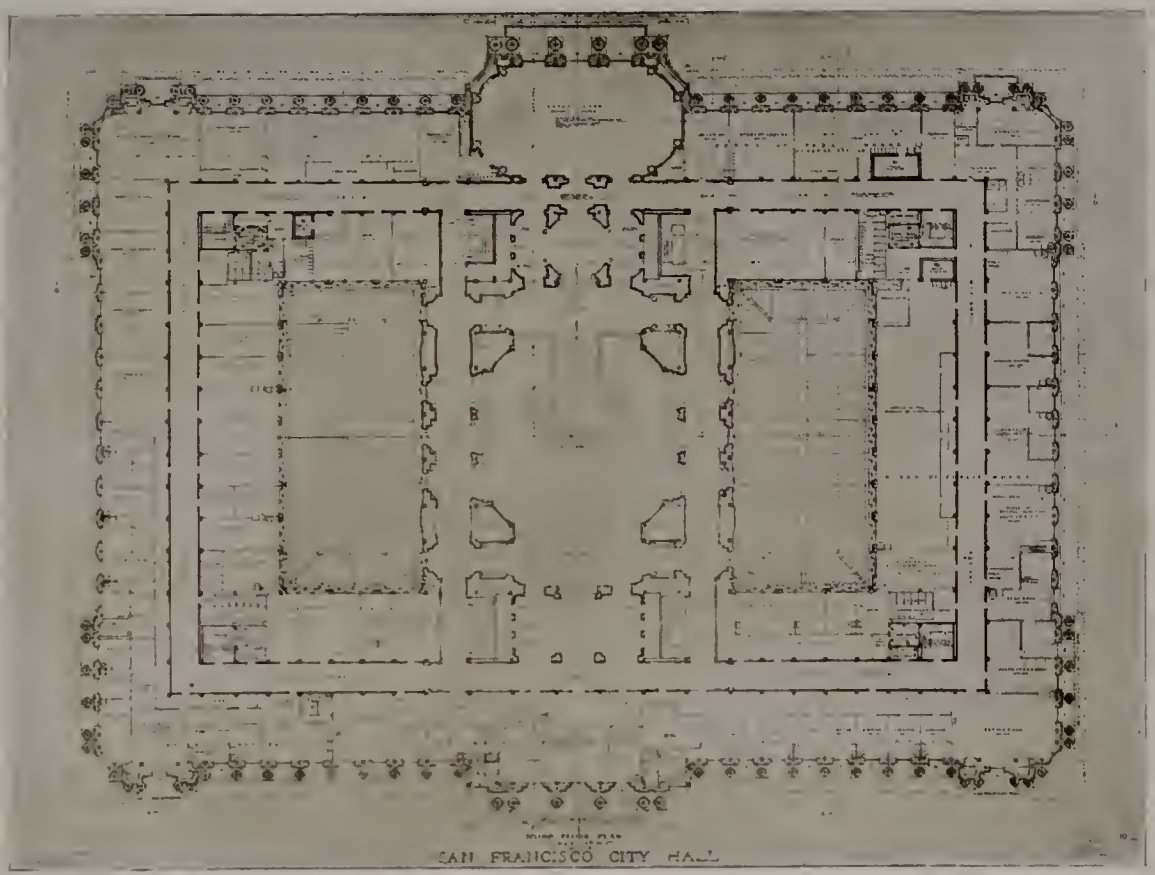
BAKEWELL & BROWN, ARCHITECTS


PLAN OF SOFFIT OF CORNICE ON SIDE ELEVATION
½ IN SCALE DETAIL DRAWING OF PILASTER SPANDRIL & COLONNADE MOTIF, GROUND FLOOR ENTRANCES & CONCAVE CORNERS, GROVE STR. & Mc ALLISTER STR. FACADES SAN FRANCISCO CITY HALL
KEY TO INDICATION OF MATERIALS
GRANITE
BRICK
CONCRETE
TERRA COTTA
PLASTER
METAL IN ELEV
CEMENT IN ELEV
PLAN AT SECOND STORY LEVEL THRO END PAVILION AND CORNER
NOTES
BAKEWELL & BROWN - ARCHITECTS
251 KEARNY ST., S F
BOARD OF PUBLIC WORKS
1231 MARKET ST., S F
PLAN AT FIRST STORY LEVEL THRO CORNER
SECTION E-F
SECTION G-H
GARAGE ENTR
PUBLIC ENTRANCE TO BUILDING

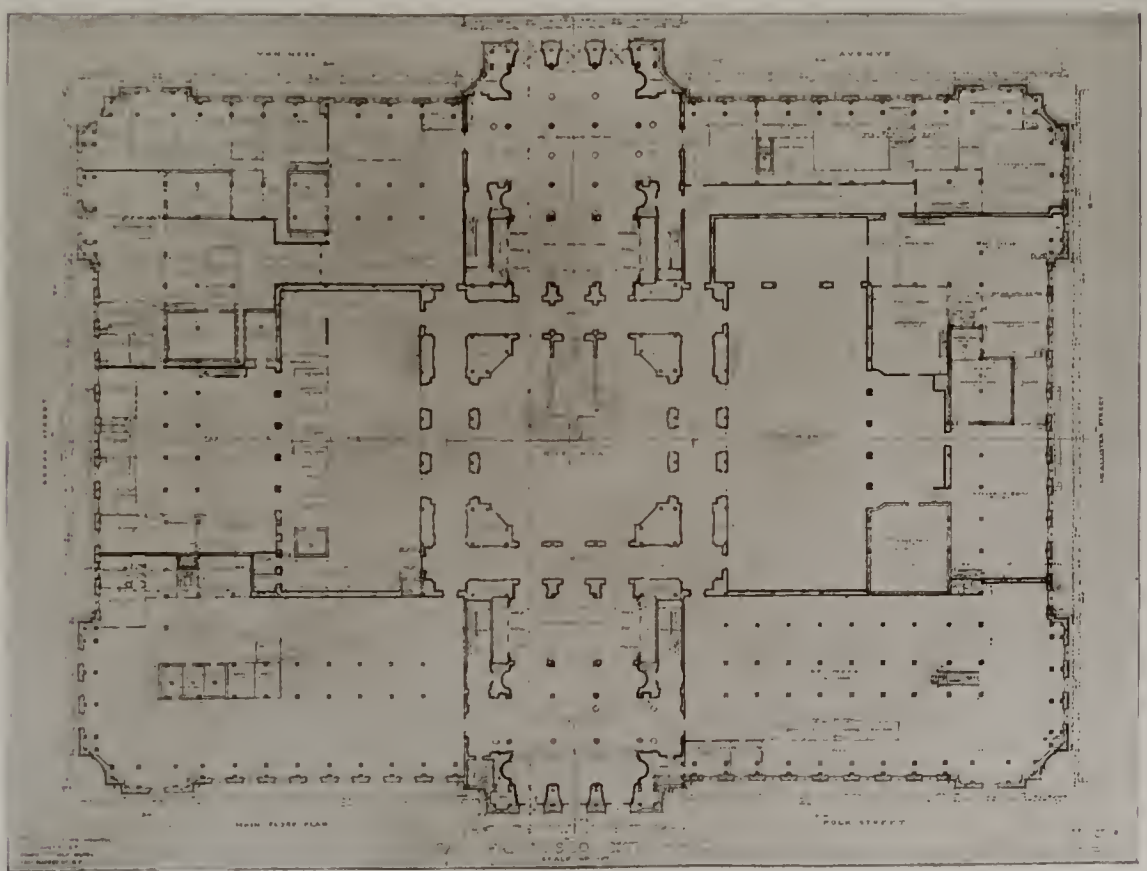
DETAIL

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS



SECOND FLOOR PLAN



MAIN FLOOR PLAN

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

ENTRANCE LOBBY

GALLERY SECOND FLOOR OF ROTUNDA

ENTRANCE LOBBY

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

LOOKING INTO ROTUNDA FROM EAST ENTRANCE

GALLERY OF DOME LOOKING TOWARD EAST

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

DETAIL LOOKING UP INTO DOME

FOURTH FLOOR GALLERY OF ROTUNDA

SAN FRANCISCO CITY HALL

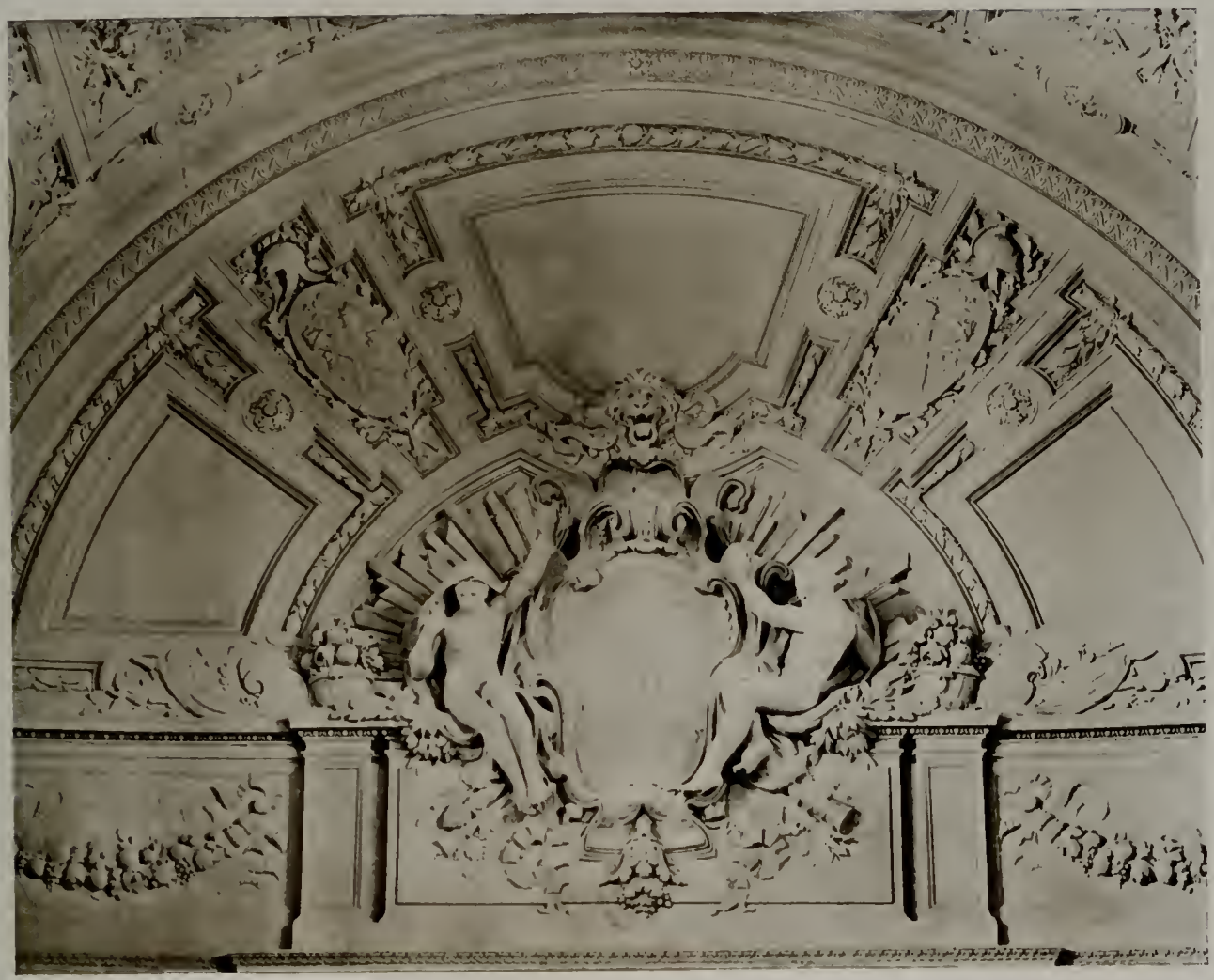
BAKEWELL & BROWN, ARCHITECTS

EAST WALL OF ROTUNDA

ROTUNDA WALL ABOVE STAIRS

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS



CARTOUCHE AND TYMPANUM OF ROTUNDA

DETAIL OF PENDENTIVE OF ROTUNDA

SOFFIT OF ROTUNDA ARCH

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

DETAIL OF GRAND STAIRWAY

STAIR DETAIL FOURTH FLOOR

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

ELEVATOR SCREEN

LOBBY DETAIL OUTSIDE OF ENTRANCE MAYOR'S OFFICE

DETAIL SUPERVISORS' LOBBY AT HEAD OF STAIRS OF ROTUNDA

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN ARCHITECTS

COUNCIL CHAMBER OF THE BOARD OF SUPERVISORS

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

COUNCIL CHAMBER

ENTRANCE DOOR TO COUNCIL CHAMBER

DOOR DETAIL INSIDE COUNCIL CHAMBER

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

TAX COLLECTOR'S OFFICE

RECORDER'S OFFICE

CORRIDOR

TAX COLLECTOR'S OFFICE

SAN FRANCISCO CITY HALL

BAKEWELL & BROWN, ARCHITECTS

The San Francisco Civic Center.

Continued from page 222.

Street, the great commercial thoroughfare, with its foot dipping into San Francisco Bay and its head buried in the hills, and Van Ness Avenue, which has been her nearest approach to a boulevard, starting from Market Street and running north to the bay. The conflux of these two arteries is the natural traffic center of the city.

At the outset, an area of about twelve blocks was designated as the scope of the problem to be solved by the Architectural Board. The site of the old City Hall, the nucleus of the study, was a triangle of inordinate size, blocking the through-traffic circulation of four streets—Hyde and Leavenworth running north and south, and Grove and Fulton running east and west. The final development includes about thirty-six acres, and has cut the great triangle into rectangular sites by bringing through to Market Street these throttled streets. To the west of the old triangle, a great plaza has been created by the clearing off and combining of two blocks of land.

The plan, in its entirety, is in the form of a Roman cross—its shaft being determined by the axis of Fulton Street, with its head the City Hall—lying toward the west, and its foot to the east touching Market Street at Leavenworth. The Exposition Auditorium forms the southern arm, the northern arm being defined by the $1,000,000 State Building, for which bonds were voted at the general election in November, 1914. Finally, to form the shaft, there are three more monumental buildings, one of which is the $1,100,000 Library, and a controlled strip forming the south facade of Market Street. The heart of the cross is in the plaza, faced with its five monumental facades *en pan coupe* of the four minor buildings, which shall house the Department of Public Health, the Police and Fire Stations, a Public Service Department, and the Power House for the entire Civic Center. The plaza is about 340 feet by 425 feet, and is laid out in lawns with flowers and formal trees, and architecturally embellished with fountains, balustrades, and sculptured groups.

While the actual results and accomplishments of this undertaking present an intensive local study in city-planning, and while its scope was definitely and officially restricted, its relation to the city plan as a whole was considered and appreciated by its designers. Within it lies the embryo of a great boulevard, which shall some day stretch to the west and give access to Golden Gate Park and the ocean beyond, circling through an already defined drive along the bay back to the foot of Market Street.—Reproduced from *Journal of American Institute of Architects.*

Home of George Lent, Redwood City -- MacRorie-McLaren Company, Landscape Engineers

The Use of Artificial or Imitation Stone.

By PAUL DENIVELLE.

THE San Francisco City Hall is not the first municipal building to use artificial or imitation stone in its interior. The recently completed Municipal Building in New York contains artificial granite and Botticino walls and groins throughout practically its entire ground floor, which were installed by the writer.

As in the San Francisco City Hall, the simulation of stone was devised simply because of economy, without sacrifice of effect. In the latter, the upper portions, including the four large niches at angles (including the large sculptored groups) up to spring line of the dome, were made in this material. There was no attempt to do more than match the stone used in the lower portion of Rotunda. Each unit was cast to the jointing in proper stone stereotomy. With the existing multitude of breaks and odd variety of architectural forms, the saving cost over stone was naturally considerable. Besides, it had the additional advantage, from the architect's viewpoint, of true and perfect reproduction in the ornamental enrichment, which, of course, were perfect replicas of the sculptors' models, devoid of the danger of inferior interpretation through the varying ability of different stone carvers.

Is the coming era of architecture to be the age of artificial stone? The writer believes it to be. I would advance three reasons: First, the latest all-pervading aim for texture and color as a requirement to architectural expression. This being admitted, the second reason is that this quality in the natural stones is limited both as to texture and color, whereas in the artificial it would not be. The third and most important reason is that the recent development in the manufacture of true white Portland cement and a growing progressive knowledge in its uses open a wide field of possibility, almost unlimited, in stone texture and color not necessarily dependent on simulating existing natural stone, but rather designedly apart therefrom. I advance this latter reason independently of the *economy in cost*, that ever-present barrier to the architect's ever-growing ambition to a higher type of expression in all forms of architecture, an ambition which this age of commercialism generally curbs or often stifles entirely. The limitations of terra cotta are such, due to warp in burning, as to preclude its substituting stone because of necessity of small units and wide, irregular joints. Color tones must be obtained by glazing surface, depriving it of stone texture.

Must we stop in seeking effects of stone texture and color to that furnished us by nature today? Decidedly not, if one's sense of due proportion be sufficient to balance the result as to keep from approaching the grotesque in effect. Bearing out this contention, I know a case in point where the "imitation" was so decidedly superior to the natural used therewith that an effort to improve the *latter* was at once made for a more harmonious result.

To really accomplish this end, however, it is quite obvious that the present mediocre use of white Portland cement materials in architectural expression must be elevated far above the present level prevailing today. Viewing present results in our plastered cement buildings, one must be an optimist of considerable courage to believe that our present use of natural stone will be superseded eventually by the simulated or a purposely unnatural but superior artificial product. The extensive use of all cements as used today and the generally banal cheap attempts at surface texture and color as extemporized, are too apt to be used as a standard of measurement by the architect with reasonable prejudice and is, to my mind, the main obstacle to be surmounted in order that a proper cost allowance may be kept in mind, considerably above the stucco, etc., of today, yet more economical than any stone available with any but ordinary expression. It was while probing into the possibilities of this field some ten years ago that it fell to my lot to introduce the first white Portland cement of brand now extinct. The interior of the Pennsylvania Station, New York, was the first practical result of artistic merit produced by the use of white Portland cement on an extensive scale. This was in the form of simulated Roman Travertine. This material also covers the interior walls of the recently completed Union Station at Ottawa, Canada.

All obstacles can be and are overcome when the cost of the consideration of the artificial work proposed is still commensurate in lesser proportion to the result attained.

FIXTURE IN ROTUNDA
SAN FRANCISCO CITY HALL
INSTALLED BY LEO J. MEYBERG CO

Current Notes and Comment.

AN interesting and valuable addition to the practical literature dealing with the use of burned clay roofing tile has recently been made by the Los Angeles (Cal.) Pressed Brick Company. With the exception of the foreword, which gives an enlightening description of the general uses to which this product may be put, and the many styles to choose from, the booklet is a collection of beautiful pictures of private homes and residences, churches and industrial buildings that have been enhanced in permanency and attractiveness by the use of this material. Photographs of models of each separate style of tile, accompanied by detailed drawings showing the method of laying them, take up a part of the "new addition," while a page of specifications, detailing the conditions under which the tile should be laid and the manner of laying them, is also included. The booklet is concluded with a list of a large number of other buildings that have used the company's product as a roofing material.

The following letters have been received by THE ARCHITECT and are of interest to our readers:

SOUTHERN CALIFORNIA CHAPTER
OF THE
AMERICAN INSTITUTE OF ARCHITECTS
OFFICE OF THE PRESIDENT

LOS ANGELES, CALIFORNIA, Oct. 11, 1916.

J. A. Drummond, Esq.,
245 Mission Street,
San Francisco, Cal.

DEAR SIR:

I beg to inform you that at a meeting held last night, THE ARCHITECT was made the official organ of the Southern California Chapter A. I. A., for the Pacific Coast. This is not an official notice, however, as our Secretary, Mr. Walker, will no doubt communicate with you in the near future. I am enclosing letters from Messrs. Lawrence and Loveless, which I found most useful in getting this matter through. Personally, I wish you the greatest success with your publication and the novel features in connection therewith.

Very truly yours,
(Signed) S. TILDEN NORTON.

SOUTHERN CALIFORNIA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS
OFFICE OF THE SECRETARY

LOS ANGELES, CALIFORNIA, Oct. 11, 1916.

Mr. J. A. Drummond, Publisher,
THE ARCHITECT,
245 Mission Street,
San Francisco, Cal.

DEAR SIR:

Replying to your communication of October 7th, 1916, I take pleasure in notifying you that the Southern California Chapter of the American Institute of Architects, by resolution adopted, have appointed your publication the official organ of their Chapter.

We note the appointment of a committee of three for the term of one year, whose duty it shall be to edit and censor plates and articles from Southern California, this committee consisting of Mr. J. E. Allison, Mr. Myron Hunt, and Mr. A. R. Walker.

We wish you all success in carrying out your new policies with regard to the magazine and the committee above referred to will render you all the assistance possible.

Very truly yours,
(Signed) A. R. WALKER,
Secretary.

ARW/EW

WASHINGTON STATE CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

SEATTLE, Sept. 25, 1916.

J. A. Drummond, Publisher,
245 Mission Street,
San Francisco, Cal.

MY DEAR MR. DRUMMOND:

Your letter of the 13th inst. came duly to hand. The matter of making THE ARCHITECT the official organ of the Washington State Chapter was brought up at a meeting held on the 22nd inst., and the Chapter voted to make THE ARCHITECT the official organ of the Chapter for the Coast. I hope that this will please you and make you feel that we are anxious to do all that we can to help matters along.

I would suggest that you appoint a Seattle architect to censor suggested material from this section, and would think that D. J. Myers, W. M. Somervell or W. R. B. Willcox would be good men for this place.

I would also suggest that you get in touch with our Secretary, Mr. Huntington, as to getting the minutes to you in proper time, and furnishing him with extra clippings of the minutes, if this is desired.

Yours very truly,
(Signed) ARTHUR L. LOVELESS,
President.

THE CITY HALL OF SAN FRANCISCO.

Continued from page 221.

building, one is impressed by the simplicity of the color scheme, if so it may be called. The building pleases rather through its form than its color, and the warm grey of the granite exterior and the soft gray tones of the Bedford limestone interior of the rotunda is, as it were, a medium for the architects' and the sculptors' art. This gray tone is accentuated here and there by the notes of blue and burnished gold of the grilles, balcony rails, and lamp standards.

As we regard the exterior of the building and as our eye follows up from the carved portals to the golden balcony above and still higher to the wonderful sculptured pediment of the central motif of the facade, our civic pride is more and more aroused, and as the eye—still following up—reaches the glorious form of the granite dome and at its summit the blaze of glory of the sunlit gold of the lantern, we feel that San Francisco is alive and reaching out for world conquest, a city reincarnated and ambitious for the future.

Statement of the ownership, management, circulation, etc., required by the Act of August 24, 1912, of THE ARCHITECT, published at San Francisco, Cal., for October 1, 1916. Editor, Clarence P. Kane; Managing Editor, Clarence P. Kane, 245 Mission Street, San Francisco, Cal.; Business Manager, J. A. Drummond, 245 Mission Street, San Francisco, Cal.; Publisher, J. A. Drummond, 245 Mission Street, San Francisco, Cal.; Owners (If a corporation, give its name and the names and addresses of stockholders holding 1 per cent or more of total amount of stock. If not a corporation, give names and addresses of individual owners), J. A. Drummond, 245 Mission Street, San Francisco, Cal.; Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities (If there are none, so state), None. J. A. Drummond, Publisher. Sworn to and subscribed before me this 21st day of September, 1916. W. W. Healey, Notary Public in and for the City and County of San Francisco, State of California. My commission expires August 28, 1917.

THE ARCHITECT

VOL. XII. SAN FRANCISCO, OCTOBER, 1916 NO. 4

Editorial.

THE attention of our readers is directed to several letters reproduced on page 257 of this issue, received from officials of the Southern California Chapter and the Washington State Chapter of the American Institute of Architects, in which we are advised that this publication has been named the official organ of these organizations.

THE ARCHITECT has, for some time, served as the official organ for the San Francisco Chapter of the American Institute of Architects, and with a similar representation in behalf of the above-mentioned chapters, it is but an inevitable sequence that this book will become more closely identified as an integral part of the architectural profession of the West.

The regular monthly issues of THE ARCHITECT during the coming year will be apportioned among the several chapters, who will, at these stated periods, supply all photographs and special articles to be used in the publication. To properly carry on this work, the chapters are arranging for the formation of committees which will supervise the selection of such photographs and text matter for the allotted months. Such kindly co-operation on the part of chapter members will insure the publication in this magazine of only that subject matter compatible with the very best interests of the profession.

In continuance of a well-fixed policy, THE ARCHITECT will exert its utmost endeavor to properly perform its part in the new scheme. In other words, we intend to publish a magazine in every way commensurate with the important position which this book occupies.

Joseph L. Giroux Residence, Hollywood, Cal. — F. L. Roehrig, Architect.

THE ARCHITECT is published completely in our own plant, located at 245 Mission Street, San Francisco, where modern equipment, specially designed for periodical printing of the highest character, is installed.

We feel assured that the general appearance of this book indicates an earnest desire on our part to render a service of the greatest possible benefit to our subscribers, and it shall continue to be our duty to give unqualified cognizance to the requirements and wishes of our readers in the production of a journal of the greatest good to all—a magazine that will take its place among the best of its kind in this country.

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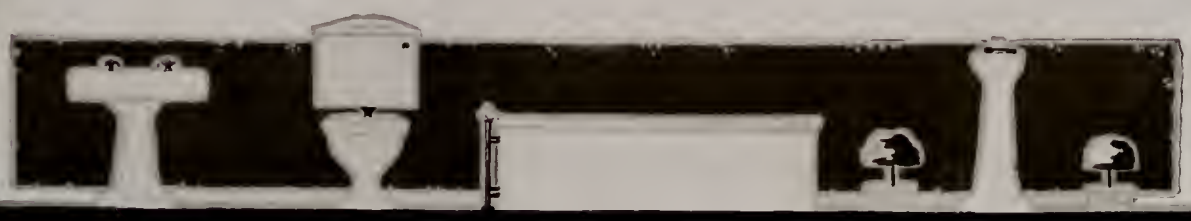

Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, William B. Faville, Balboa Building, San Francisco, Cal. Secretary, Sylvain Schnaittacher, 233 Post Street, San Francisco, Cal. Chairman of Committee on Puhlic Information, William Mooser, Nevada Bank Building. Chairman of Committee on Competition, William B. Faville, Balboa Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, S. Tilden Norton, 604 Title Insurance Building, Los Angeles, Cal. Secretary, A. R. Walker, Hibernian Building, Los Angeles Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, William G. Holford, Chamber of Commerce Building, Portland, Ore. Secretary, Joseph Jacobberger, 801 Board of Trade Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberger. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Arthur L. Loveless, 513 Coleman Building, Seattle, Wash. Secretary, D. R. Huntington, City Hall, Seattle, Wash. Chairman of Committee on Public Information, J. S. Cote, 520 Haight Building, Seattle. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1915: John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, Milton B. Medary, Jr., Philadelphia, Pa.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Ward, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Walter Cook, 3 West 29th Street, New York City; Octavius Morgan, 1136, I. N. Van Nuys Building, Los Angeles, Cal.; W. R. B. Wilcox, 400 Boston Block, Seattle, Wash. *For Two Years*—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Three Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa.

Minutes of San Francisco Chapter

September 21, 1916: The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel on Thursday, September 21, 1916. The meeting was called to order by Mr. W. B. Faville, the President, at 1:15 p. m.

Forty-one members were present.

Minutes: The minutes of the meeting held June 22, 1916, were read and approved. There were no meetings held during the months of July and August on account of summer vacation.

Standing Committees, Board of Directors: Mr. Faville for the Board of Directors said that there was nothing to report, but the Annual Report of the Board was in preparation and would be presented at the next meeting.

Legislative Committee: There was no report.

San Francisco Sub-Committee on Competitions: Mr. Mooser for this committee reported the issuance of the program for the new State Building in San Francisco, which had been approved by this committee. The Secretary also reported that a program for a competition for a boat house for the city of Sacramento had also been approved.

Communications: From Mr. John Galen Howard enclosing copy of the proposed revision of the Institute Constitution and By-Laws, together with a general statement of the principles involved in the changes under the headings, Relations, Chapter Membership, Applications-Elections; from the Commonwealth Club (copy of letter sent to Mayor Rolph) relative to the appointment of a City Planning Commission authorized by charter amendment and the ordinance passed in March, 1914; from Hon. Percy V. Long, asking the Chapter to appoint delegates to the California Conference on City Planning, which is to meet in Visalia, October 10 to 15, 1916; from the Building Trades Employers' Association relative to open shop in the building trades; from George B. Ford, chairman of the Institute Committee on Town Planning, requesting that the Chapter subscribe for copies of the publication to be issued by the Institute on "Town Planning."

New Business: On motion duly made, seconded and carried, the matter of the proposed revision of the Institute Constitution and By-Laws was referred to a committee appointed by the Chair to report to the Chapter, with Mr. John Galen Howard as chairman, and Messrs. John Bakewell, Jr., G. Alexander Wright, William Mooser and Sylvain Schnaittcher.

The communications from the Commonwealth Club and the Building Trades Employers' Association were referred to the Board of Directors for action.

Complying with the request of Mr. Percy V. Long, Messrs. William Mooser, Charles H. Cheney and John Galen Howard were appointed as a committee to represent the Chapter at the conference at Visalia.

A short discussion followed as to the terms of the competition for the State Building in San Francisco. There were no motions.

In the matter of the letter from Mr. George B. Ford, the President was directed to subscribe for twenty-five copies of the Institute's publication on "Town Planning."

Membership: Mr. W. C. Hayes, chairman of the committee on the matter of the resignation of Mr. Kaiser, reported that Mr. Kaiser, after agreeing to withdraw his resignation, had reconsidered the matter and thereupon presented his resignation to the Chapter. On motion duly made, seconded and carried, Mr. Kaiser's resignation was accepted.

Messrs. Will G. Corlett, Walter T. Steilberg and Albert J. Evers having made the necessary application for membership and having been balloted upon, forty-one ballots were received and counted and Messrs. Corlett, Steilberg and Evers were declared unanimously elected to Chapter membership.

Nomination of Officers: On motion of Mr. John J. Donovan, the By-Laws were suspended and direct nominations made for President of the Chapter for the ensuing year. Mr. Edgar A. Mathews was placed in nomination by Mr. Mooser and the nomination was duly seconded.

Mr. August G. Headman was placed in nomination by Mr. John Bakewell, Jr., and the nomination was duly seconded.

The nominations were thereupon declared closed.

The next order of business was the nomination of Vice President. On motion of Mr. John J. Donovan, and duly seconded, the By-Laws were suspended for the balance of the nominations and the nominations made direct.

Mr. William Mooser, duly seconded, nominated Mr. Sylvain Schnaittacher for Vice-President. There being no other nominations, the nominations were declared closed.

For Secretary, Mr. Edgar A Mathews nominated Mr. Morris Bruce. Mr. W. C. Hays was nominated by Mr. Matthew O'Brien, but Mr. Hays declined and the nominations were thereupon declared closed.

For Trustees, Messrs. W. C. Hays, W. B. Faville, Hermann Barth and G. Alexander Wright were placed in nomination and the nominations closed.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 2:30 p. m.

Subject to approval.....1916.

SYLVAIN SCHNAITTACHER,
Secretary.

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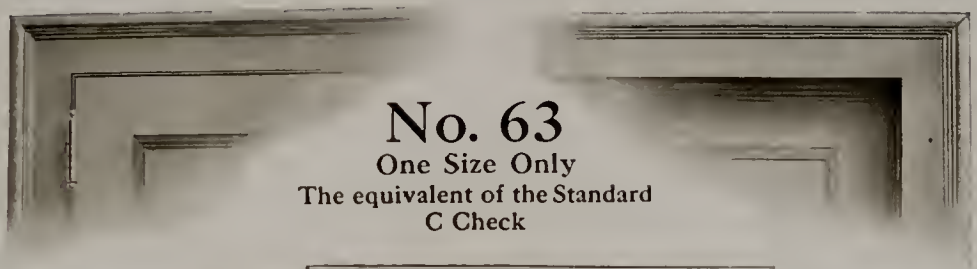
RUSSWIN

CONCEALED DOOR CHECK

LIQUID TYPE PATENTED



No. 63

One Size Only

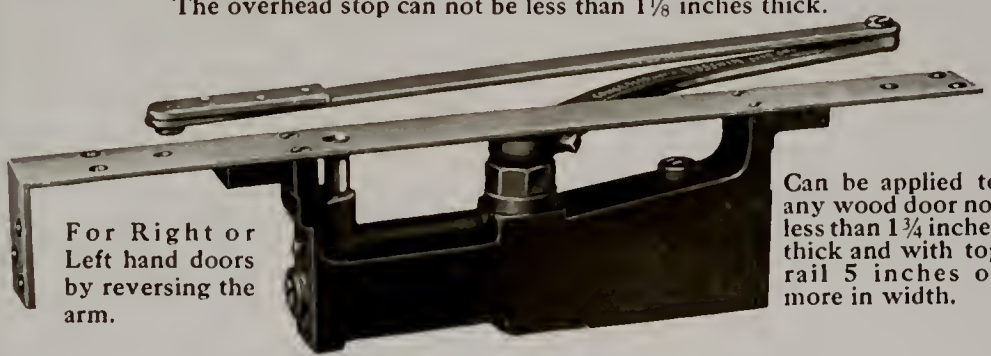
The equivalent of the Standard C Check

View from Inside of door equipped with RUSSWIN Concealed Door Check.

View from Outside of door equipped with RUSSWIN Concealed Door Check.

Door partly open, showing position of check in door, the folding arm and the arm pocket in the overhead stop into which the arm folds.

The overhead stop can not be less than 1⅛ inches thick.

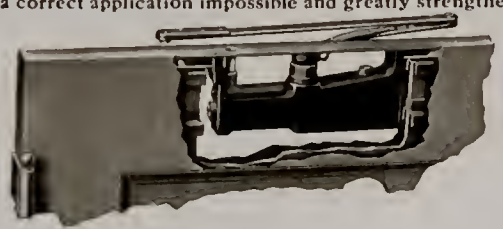


For Right or Left hand doors by reversing the arm.

Can be applied to any wood door not less than 1¾ inches thick and with top rail 5 inches or more in width.

The RUSSWIN Concealed Door Check

Note the long face plate with the angle extension which is mortised into the top and back edge of the door. Makes other than a correct application impossible and greatly strengthens the door.



RUSSWIN Concealed Door Check, without face plate, as furnished for metal doors, applied to a Dahlstrom door of standard thickness,—1⅜ inches.

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SERVICE SHEET · 3 · NO · 11
DATED · JANUARY · 1916 ·

TABLE OF PURLIN SPACING FOR ROOFING

COURSE AT EAVES

Length of Sheet	A	B	C
4'-0"	6"	19½"	3"
5'-0"	6"	25½"	3"
6'-0"	6"	31½"	3"
7'-0"	6"	25"	3"
8'-0"	6"	29"	3"
9'-0"	6"	33"	3"
10'-0"	6"	27½"	3"
INTERMEDIATE COURSE			
4'-0"	3"	21"	3
5'-0"	3"	27"	3
6'-0"	3"	33"	3"
7'-0"	3"	26"	3
8'-0"	3"	30"	3
9'-0"	3"	34"	3"
10'-0"	3"	28½"	3
COURSE AT RIDGE			
4'-0"	3"	19½"	6"
5'-0"	3"	25½"	6"
6'-0"	3"	31½"	6"
7'-0"	3"	25"	6"
8'-0"	3"	29"	6"
9'-0"	3"	33"	6"
10'-0"	3"	27½"	6"

All sheets are 27½" wide, made with 11 corrugations.

ASBESTOS · CORRUGATED · ROOFING BEING APPLIED ·

When figuring Purlin spacing for Roofs always figure to centers of Purlins for either wood or steel.

DIAGRAM PURLIN SPACING FOR ROOFING

End of sheet towards the eaves.

End of sheet towards Ridge

6" lap

Aluminum Wire fastener.

TYPICAL PURLIN SECTION

Cup shaped lead washer

Corrugated Asbestos

3" galv. nail

SECTION WOOD PURLIN

Roofing fastened at center of Purlin with 3" galv. nail

The holes for Wire Fasteners must always be drilled thru high parts of corrugations.

6" winged Asbestos Ridge Roll in 4'-0" lengths laid with 3" end laps.

Aluminum Wire Fastener

1 bolt at joints, and 1 bolt between joints.

Lead Counter-Flashing

Gusset Plate

Copper Flashing

SECTION · THRU RIDGE
Showing the application of PURLINS, ROOFING and RIDGE ROLL
SCALE 3"=1'-0"

SECTION THRU PURLIN
Showing independent Wire Fastener used for ROOFING ONLY: They are spaced along edge of sheets and one in the middle of top and bottom.
SCALE · 3"=1'-0"

Metal flashing

1" lead washer

Aluminum fastener

Metal Flashing

Corrugated Asbestos

Steel Curb

Sash

SECTION · TOP SAWTOOTH
Showing method of flashing
SCALE 3"=1'-0"

Corrugated Asbestos Roofing

Aluminum wire fastener

SECTION · "LEAN-TO" ROOF
Showing method of flashing against a brick wall

Note method of making this type of gutter tight by running Metal up under the Roofing and under the sill and properly flashing the same.

Metal sash

Purlin

Flashing

Corrugated Asbestos Roofing

Copper Gutter

GUTTER · TREATMENT SAWTOOTH ROOF
SCALE · 3"=1'-0"

Coping

Corrugated Asbestos Roofing

Flashing

Purlin

Edge of Brick Wall

Gutter

Gutter hanger

SECTION EAVES ·
Showing treatment of Corrugated Asbestos Roofing with Curtain Walls or Pilasters
SCALE · 3"=1'-0"

SECTION · EAVES ·
Showing Method of securing sheet to the eave purlin
SCALE 3"=1'-0"

Top of sheet

Corrugated Asbestos Siding

Cup shaped lead Washer

Galv nail

SECTION · WOOD · PURLIN
Method of securing Siding

SECTION · WINDOW · HEAD
Showing application of corrugated Asbestos Siding above window without flashing.

Purlin

Metal sash.

Metal sash.

Corrugated Asbestos Siding

Flashing

Galv Clip ⅛"x1"x5½"

SECTION · WINDOW · SILL
Showing application of corrugated Siding below sill and method of flashing

SECTION · WOOD PURLIN
Showing top of siding.

PURLIN · SPACING FOR · SIDING
Figure to top of purlins for steel; to center for wood
CORRUGATED ASBESTOS SHEETS are 27½" wide.

TABLE · OF · PURLIN SPACING FOR · SIDING

BOTTOM COURSE

Length of Sheet	A	B	C
4'-0"	6"	18"	4"
5'-0"	8"	24"	4"
6'-0"	8"	30"	4"
7'-0"	8"	24"	4"
8'-0"	8"	28"	4"
9'-0"	8"	32"	4"
10'-0"	8"	27"	4"
INTERMEDIATE COURSE			
4'-0"	0"	22"	4"
5'-0"	0"	28"	4"
6'-0"	0"	34"	4"
7'-0"	0"	26½"	4"
8'-0"	0"	30½"	4"
9'-0"	0"	34½"	4"
10'-0"	0"	29"	4"
TOP COURSE			
4'-0"	0"	22"	4"
5'-0"	0"	28"	4"
6'-0"	0"	34"	4"
7'-0"	0"	26½"	4"
8'-0"	0"	30½"	4"
9'-0"	0"	34½"	4"
10'-0"	0"	29"	4"

TOP SHEET

INTERMEDIATE

BOTTOM SHEET

Stove bolt

SECTION PURLIN
Showing method of securing siding to the purlins, also end lap for side walls. This method is not to be used for Roofing.

SECTION · DOOR · HEAD ·
Showing method of securing siding at Door Head.
SCALE · 3"=1'-0"

Galv Clip ⅛"x1"x5½"

FACTORY USING ASBESTOS CORRUGATED ROOFING & SIDING

Size lap

Gal. Clip ⅛"x1"x5½"

Corrugated Asbestos Siding

Stove bolt

2-1 lead washer

Purlin

Ridge Roll for corner finishing, 2½" radius, supplied in 18", 42" and 96" lengths

Stove bolt

PLAN · OF CORNER
Showing application of siding and finish at Corner.
SCALE 3"=1'-0"

· GENERAL NOTES ·

ROOFING · Corrugated Asbestos for this purpose should be given not less than 6" end lap and two corrugations side lap.

SIDING · Corrugated Asbestos for this purpose should be given not less than 4" end lap and one corrugation side lap.

Sheets should be staggered when laying so that laps of each succeeding course occur two corrugations from the lap in the course below

Sheets meet but do not lap and are laid loosely. Sheet lead about 20" wide pressed into corrugations

SECTION EXPANSION JOINT ·
Used about every 50'-0" on Roof of extreme length.
SCALE · 3"=1'-0"

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NOVEMBER 1916

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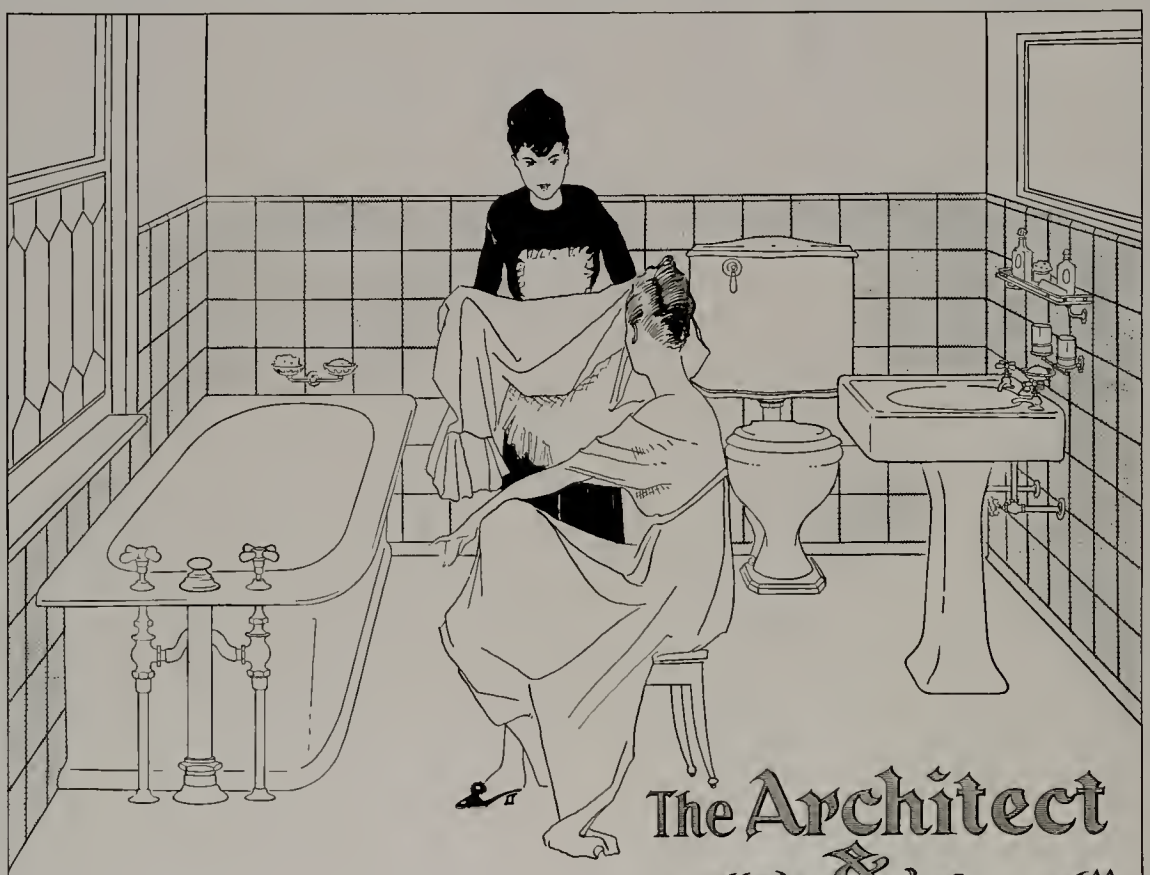

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¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.

ANVERS --- LA FLECHE DE LA CATHEDRALE

THE ARCHITECT

VOL. XII. SAN FRANCISCO, NOVEMBER, 1916 NO. 5

Architectural Terra Cotta.

IN the trend of building toward the realization of a fireproof era, architectural terra cotta is a most important material and its use has increased in a remarkable degree owing to its many admirable qualities.

Terra cotta is clay modeled, colored and burned in the process of manufacture, and while it is true that the Greeks and Romans used terra cotta for small ornamental portions of their masonry structures, as a means for facing whole buildings it is a strictly modern development.

Every architect today is alive to the demands of beauty and attractiveness and terra cotta gives a wonderful opportunity for the use of color and ornament. Good construction, next utility, and last decoration are the order in which the design should be carried out. The last requires an artist who is inventive to make the ornament harmonize with the

Chapel at Cypress Lawn Cemetery, San Francisco, Cal. -- T. Patterson Ross, Architect

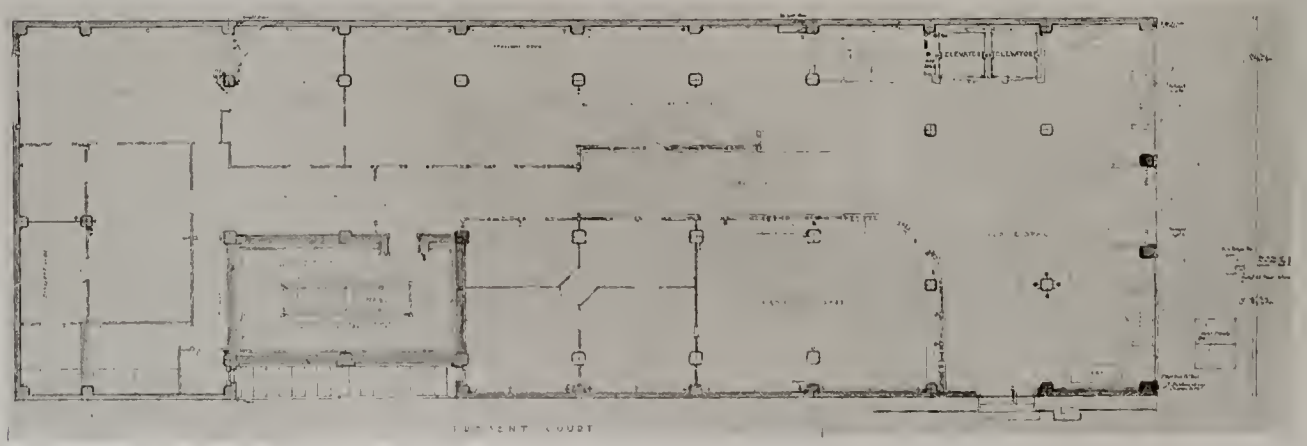
Natatorium, Seattle -- B. Marcus Priteca, Architect

purpose of the object and also decorative in the place which it is to occupy.

Very little stock terra cotta is made; every piece is made especially for the building in which it is to be used and is intended to occupy a certain place in that building. Architects are given absolute freedom in carrying out their ideas on paper. These sketches are submitted for bids to various manufacturers; after the order is placed, the manufacturer prepares shop drawings showing the construction of the terra cotta in detail; then models are made in plaster or clay according to the design; from the model a mould is prepared and the pieces of terra cotta are pressed out in hollow clay blocks, having proper reinforcing webs. These blocks are dried and the coloring or glazing material is then applied to them in the form of a spray, using compressed air to spread the glazing material evenly over the surface. The blocks are then set in what is known as a "muffle" kiln, which is constructed in such a manner that no direct heat can reach the ware. The radiated heat inside the kiln is raised to over 2,000 degrees Fahrenheit. From the kilns the terra cotta is taken to a fitting room, where it is fitted together in just the form in which it is to be used in the building as shown on the manufacturer's drawings. The material is then ready for shipment to the building site. With the exception of the preparation of the clay, terra cotta is almost entirely hand-made.

Architectural terra cotta deserves the marked recognition it is now receiving. First, because it is durable; it never wears out. To the two forces that work most potently for the destruction of a building, fire and water, terra cotta offers the most stubborn and successful resistance. Being manufactured under a terrific heat, it can most successfully withstand the ravages of a conflagration. By water, properly manufactured terra cotta is totally undamaged, as the glaze finish is impervious to moisture, while the standard finish resists its action as well as does brick.

This material is further excellently adapted to modern building construction because it is at once



First floor plan, Pacific Gas & Electric Co. Building, San Francisco -- Edgar A. Mathews, Architect

strong and light. Ordinarily these two qualities are inconsistent; the material that is strong is heavy, and that which is light is weak. The modern skyscraper demands a material so strong that it can be used with safety under the most exacting requirements and so light that cost of foundation and superstructure may be reduced to a minimum. Terra cotta is such a material and possesses these remarkable qualities. In short, it is all that could be demanded by the most exacting and discriminating in the way of an ideal material for use in the buildings of the twentieth century.

The first cost of terra cotta is moderate and it offers unusual opportunities for economy, as the finest ornament can be produced at a most reasonable cost. On account of its lightness of weight, it is easily and inexpensively handled; and once placed in position, it is permanent, there being no upkeep cost such as painting. Glazed terra cotta can be washed clean with soap and water at any time and made as good as new.

* * * *

"There is a State in this Union whose coat of arms bears the motto 'Ad astra per aspera,' words meaning 'to the stars through difficulties'—to the stars through adversity, through abuse," says Theodore Starrett in a contemporaneous publication. "Through ridicule;—yea, blessed are ye when men shall revile you and say all manner of evil against you; rejoice and be exceeding glad, for great shall be your reward—where? In heaven? No, right here and now on this twentieth century earth. For that State has become in the short span of forty years the most prosperous one in the Union."

Mr. Archer Wall Douglas in an article in the New York *Tribune* has something to say about that State.

"It is its fortune that it has no past and that its brief span of history is but a thing of yesterday.

"So it is separated by a fixed and impassable gulf from all those things which make up the burden of the older and more settled countries of the world; from the traditions which in every phase of social, economic and political life strangle development and hamper progress; from the blind, unthinking belief that evils and maladjustments must always be because they always have been, and from the acceptance of injustice and wrong because they are supposed to be hallowed and sanctified by time. For the household gods of the people from the beginning have been ever those of free speech and independence of thought. Their ideals are the elemental dreams and desires of the Puritan and pioneer.

Pacific Gas & Electric Co. Building, San Francisco
Edgar A. Mathews, Architect

"It is small wonder, therefore, that at times and oft in the past they were reckoned as mere fanatics and impracticable enthusiasts by those who did not know and could not understand. Not so long ago they were regarded as typical of all that was unsound in finance, revolutionary in politics and unsafe in economics.

"Here let me say parenthetically that in this state the amount of money spent—no, I won't say wasted—on liquor in a year is less than $2.00 per capita. Compare this with the average of the entire union of over $21.00 per capita. This is the State which was laughed at for passing a law against the use of public drinking cups. Now every State has such a law, hasn't it? It is the State where there are more automobiles per capita than in any other.

"But in all time of their prosperity, and in all time of their tribulation, the people clung with deathless grip to the belief that democracy can live only by constant progress away from the things of a dead past."

Well, you say, what has all that got to do with builders or architects?

As I am interested just now in the builders I will address my explanation to them.

Democracy in the sense above means everything that pertains to democracy, as for instance, building. Building in this land of ours can only live—flourish free from disorders or disease—"by constant progress away from the things of a dead past."

Seattle's New Natatorium.

B. MARCUS PRITECA, ARCHITECT.

THE Bath of Rome, whose fame comes echoing down the ages, has been outdone. Modern builders have created in Seattle, Washington, baths whose comfort and convenience would surpass the noted baths of ancient times. Modern sanitary science has added the crowning triumph of cleanliness personified and the improved art of the manufacture of terra cotta has not only added beauty, but stability, to the modern bath.

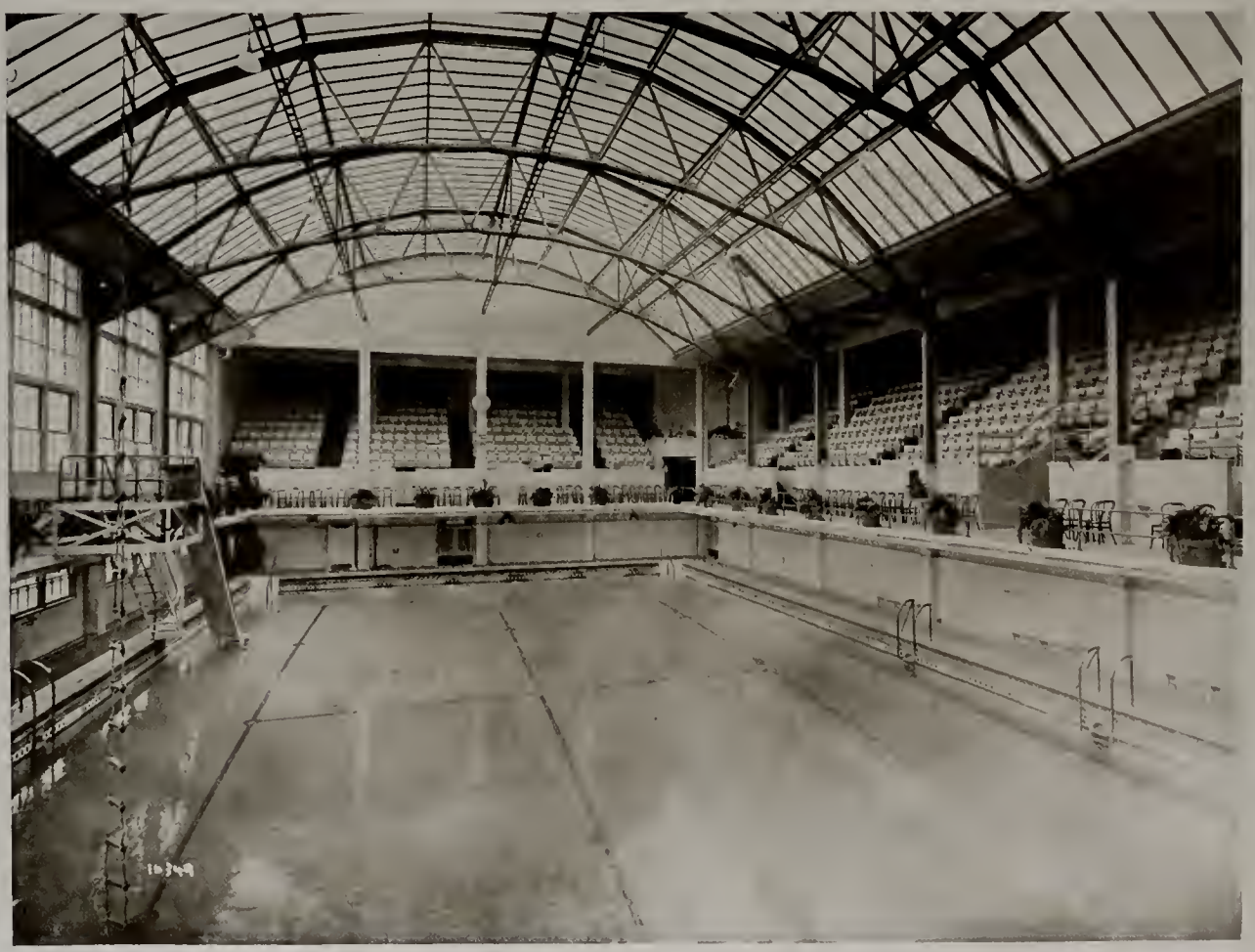
Seattle's new Natatorium, which is often referred to as "The Crystal Pool," was erected at a cost of nearly two hundred thousand dollars. As an investment it will prove a success, as the aquatic sports are fast becoming an element to the health-loving public and physical development. These things have all been taken into account in the building and equipping of this new building.

The structure was created by B. Marcus Pretica, a Seattle architect, in an Italian Renaissance with white, green and gold. All the ornamentations of the building are suggestive of water scenes, with a profusion of starfish, mermaids, water snakes and dolphins, while immense figures of Neptune surmount the upper cornices of the building on both sides.

As a whole the building is of an ivory white, but the ornamentation on the pilasters and lower portions of the structure is made to stand out by having a background of golden yellow with relief spots of green. The dolphins above the cornice are also brought out in the same green.

The design and execution of such an exterior as that of the Crystal Pool are made possible by the remarkable developments of the art of manufacturing, modeling, coloring and burning clay, which has given to the architectural world the most complete commodity with which they can express an unlimited range of design and color, at the same time retaining the most minute details.

This material was employed by the ancients for building purposes. Modern developments in terra cotta in the United States date back about fifty years, when modeling blocks of red-burned clay were first used in the ornamentation of brick or stone buildings. In recent years the art has developed so that today



Interior of Natatorium, Seattle, showing filled tank -- B. Marcus Priteca, Architect

no structure is complete without employing this material for trimming or facing, and often on the interior.

Architectural terra cotta is a strictly made-to-order material. The plans of the building are delivered to the manufacturers, who prepare shop drawings showing the construction of the terra cotta in detail. A model is then made in plaster or in clay of all the various-shaped blocks that are to be used in the building. From this model a mold is prepared and the pieces of terra cotta are then pressed out in hollow clay blocks, having proper reinforcing webs.

These blocks are dried and the coloring and glazing material is then applied to them in the form of a spray, using compressed air to spread the glazing material evenly over the surface. The blocks are then set in what is known as a "muffle" kiln, which is constructed in such a manner that no direct heat can reach the ware.

The radiated heat inside the kiln is raised to over 2,000 degrees Fahrenheit. From the kilns the terra cotta is taken to a fitting room, where it is fitted together in just the form in which it is to be used in the building. Each piece is given an individual number, indicating its exact location in the building, as shown on the manufacturer's drawings. The material is then ready for shipment to the building site. With the exception of the preparation of the clay, terra cotta is almost entirely hand-made.

In producing the exterior of the Natatorium, over *five hundred* different shapes and sizes of blocks were used, while the total number of pieces of terra cotta employed was over *seven thousand eight hundred.* The terra cotta has what is known as the glazed finish. The science of producing this finish is of very recent development, while the art of burning more than one color onto a single block at a temperature that will withstand the ravages of the elements is the very latest accomplishment. It is known as the production of polychrome (or many color) ware.

The material is absolutely permanent. Soap and water applied to it refresh it and make it as good as new at any time, just as window glass of any age, after being washed, is as good as the day it was made.

Architect Pretica deserves the credit for the conception of the ideas carried out in the Natatorium, but the Northern Clay Company, of Auburn, Washington, executed the terra cotta. They have been in this business for the last ten years.

Interior of Natatorium, Seattle, showing filled tank — B. Marcus Priteca, Architect

Traveling Exhibit of Washington State Chapter A. I. A.

By G. C. FIELD, of HOWELLS & STOKES, ARCHITECTS

BELIEVING that the general public in interested in architecture, the Washington Chapter of the American Institute of Architects, through the efforts of its Exhibition Committee, has arranged a traveling exhibit of photographs of work designed and constructed under the direction of its members.

The purposes of the exhibit are to impress the public with the nature and variety of work done in the State of Washington, to show them that within its towns and cities there are many well-designed buildings, and by thus attracting them create an interest in architecture.

This interest we hope to further stimulate by future exhibits and lectures. We want to give the public a thorough understanding of what the architect does, his years of training, his ability not only to produce well-planned and beautiful houses, but to so design commercial structures, that through his knowledge of planning the proper relation between investment and income may be maintained. We want to show them what the architect does in return for his commission.

The exhibit has been gotten up on screens three by six feet in size, with wood frame enclosing a panel of natural colored burlap over compo board. The photographs are mounted on these panels, each member being limited to one panel. Across the top is a general title, "Exhibit of the Washington State Chapter of the American Institute of Architects." Each exhibitor's name appears in small lettering on his screen. We have fifteen screens which have been placed in the Seattle Public Library.

One of the frames of the Washington State Chapter Exhibit showing work designed by W. R. B. Willcox, Architect

The committee has arranged a circuit over which the exhibit will travel over forty towns and cities of the State, including Seattle, Tacoma, Spokane, Bellingham, Olympia, etc. They will be shown at the public libraries, the commercial club rooms and in some of the high schools, and will remain from a week to ten days in each town.

The frames are all in the same color; the photographs are brown prints, as are the general and subtitles. This general color scheme of brown photographs and frames makes a very favorable impression upon the observer.

One of the general features of this plan is to educate the general public's views of the better type of architecture which can be had from the profession in the State of Washington; also the advisability of securing this service of established architects in building.

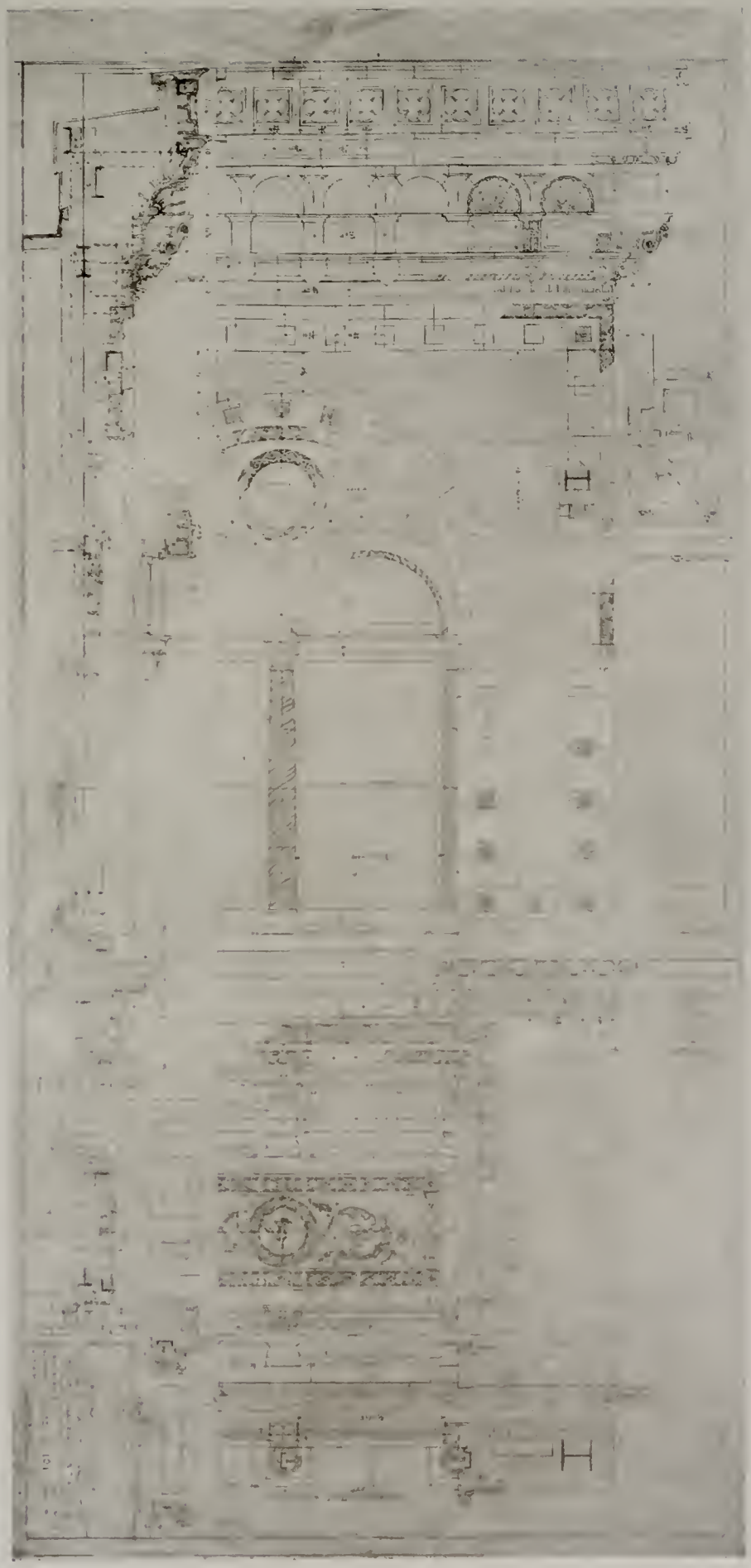
PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO

EDGAR A. MATHEWS, ARCHITECT

GENERAL OFFICES

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO

EDGAR A. MATHEWS, ARCHITECT



DETAILS

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO

EDGAR A. MATHEWS ARCHITECT

OFFICE DETAIL

OFFICE DETAIL

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO

EDGAR A MATHEWS ARCHITECT

OFFICE OF SECRETARY

DETAIL OF ELEVATOR DOORS

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO

EDGAR A MATHEWS, ARCHITECT

"OUR LADY OF GUADALUPE" CHURCH, SAN FRANCISCO
SHEA & LOFQUIST, ARCHITECTS

LOOKING TOWARD THE ALTAR

DETAIL OF PAINTINGS IN CHANCEL

"OUR LADY OF GUADALUPE" CHURCH, SAN FRANCISCO

SHEA & LOFQUIST, ARCHITECTS

GENERAL VIEW

SHOWING SEATING ARRANGEMENT

THE PRESBYTERIAN CHURCH, MISSOULA, MONTANA

OLE BAKKE ARCHITECT

GENERAL VIEW

COURTYARD

J. W. BURNES' RESIDENCE, PASADENA, CAL.

MYRON HUNT & ELMER GREY, ARCHITECTS

J. W. BURNES' RESIDENCE, PASADENA, CAL.
MYRON HUNT & ELMER GREY ARCHITECTS

THE LORING RESIDENCE, PASADENA, CAL.
MYRON HUNT, ARCHITECT

GARDEN DETAIL

GARDEN DETAIL

GARDEN STAIRWAY

THE LORING RESIDENCE, PASADENA, CAL.

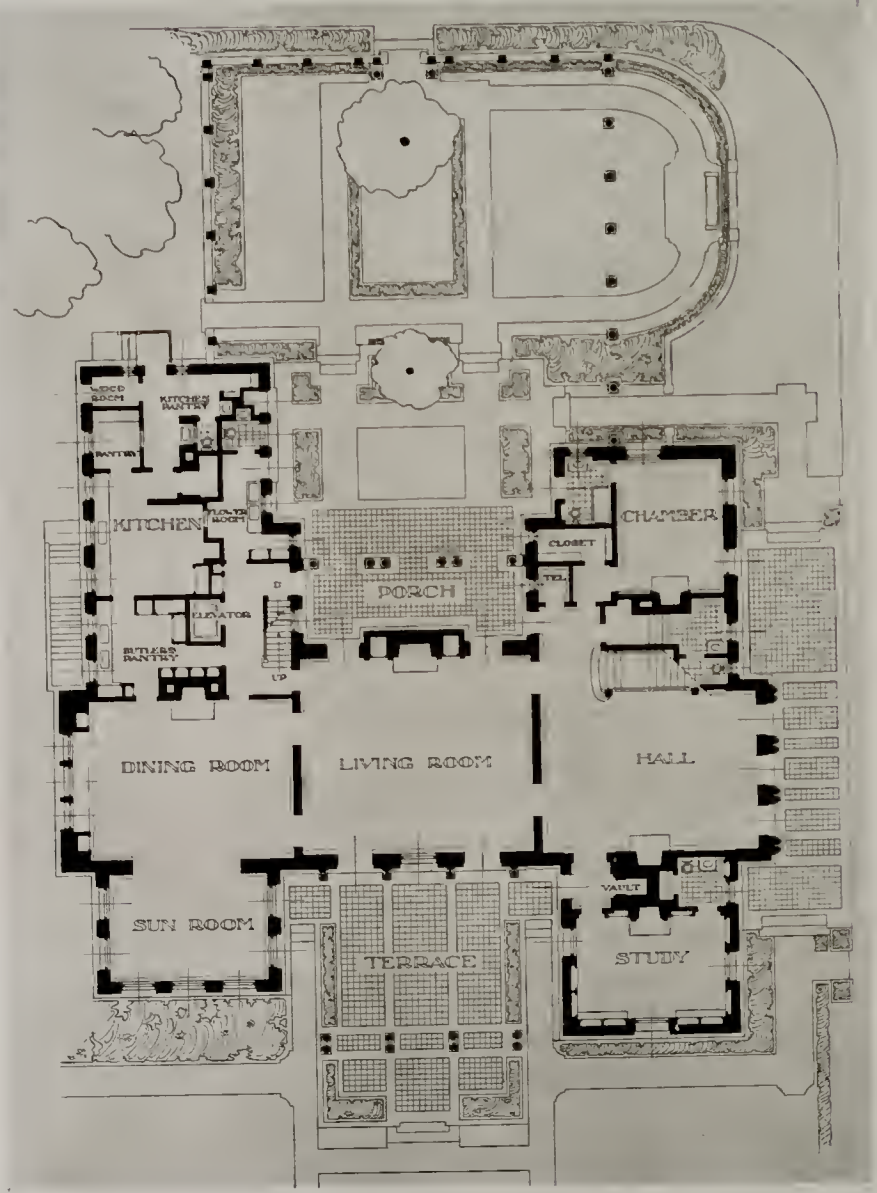
MYRON HUNT, ARCHITECT

VIEW FROM FRONT

DETAIL

BARD RESIDENCE, HUENEME, CAL.

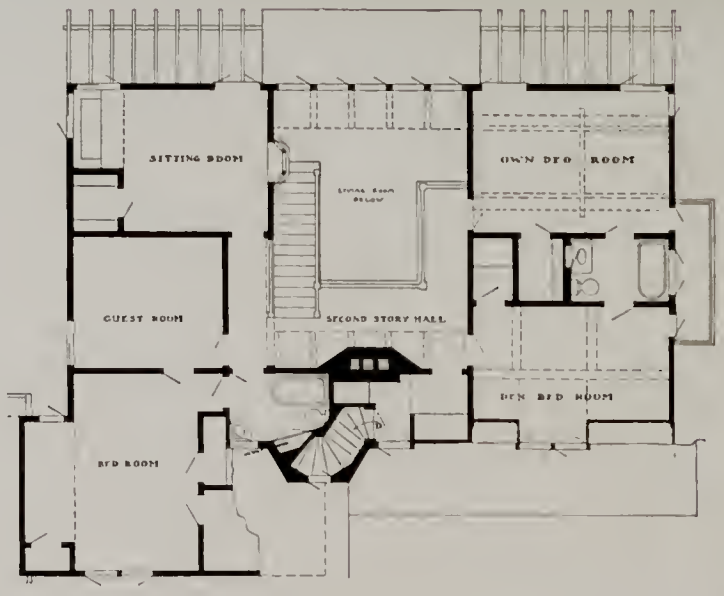
MYRON HUNT ARCHITECT



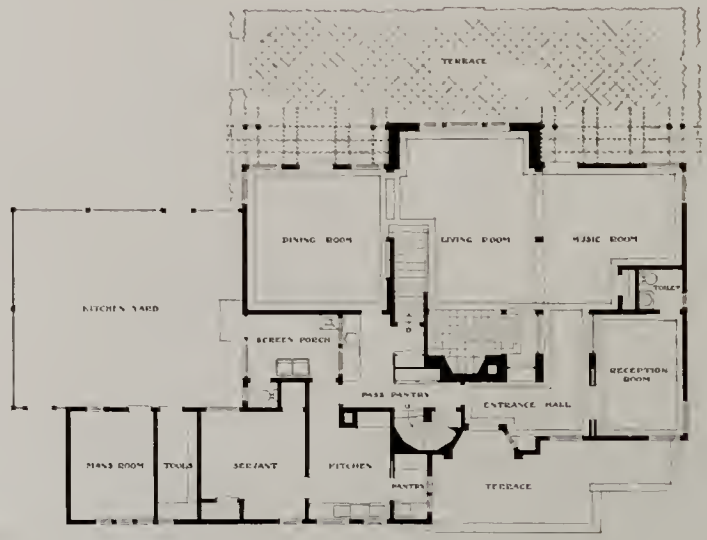
FIRST AND SECOND FLOOR PLANS

BARD RESIDENCE, HÜENEME, CAL.

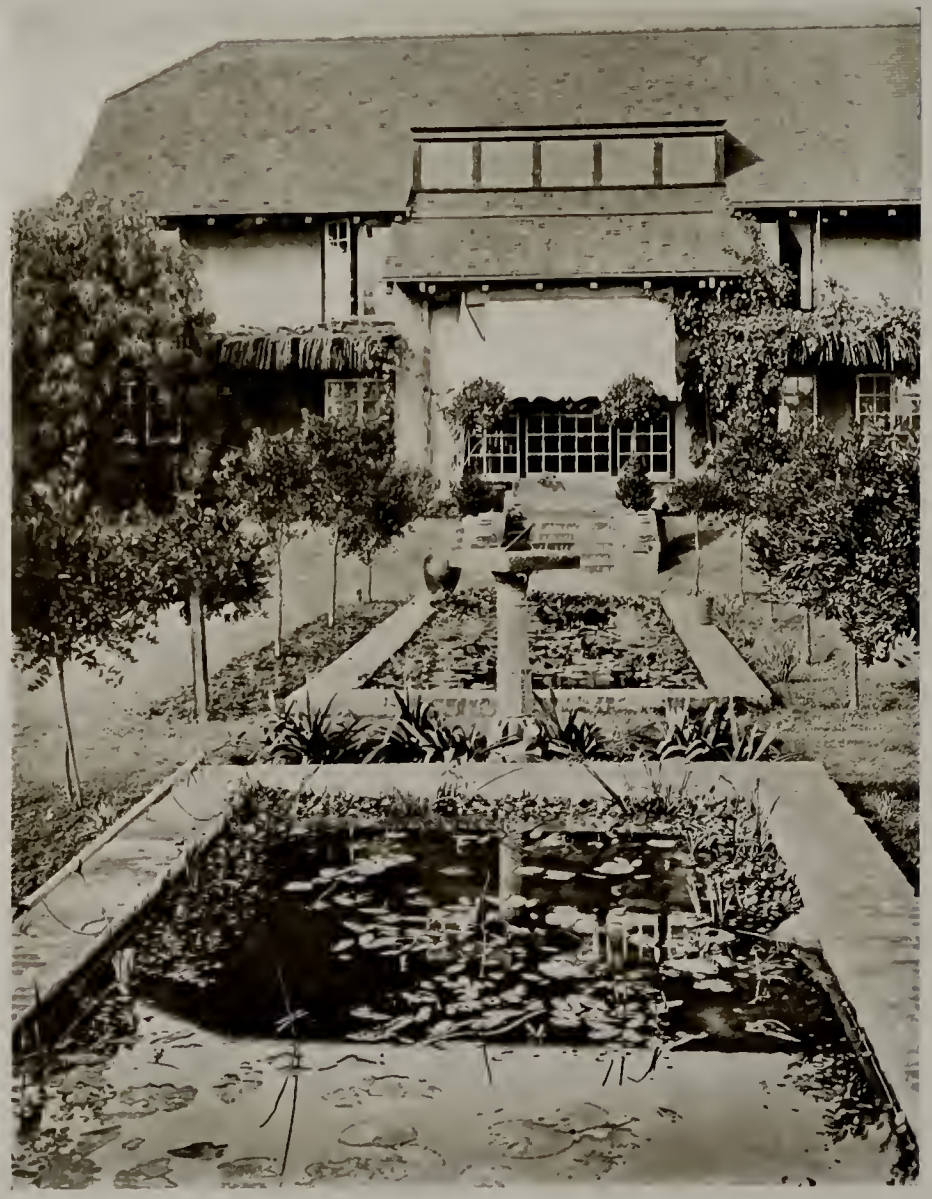
MYRON HUNT, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN



RESIDENCE OF DR. GUY COCHRAN, LOS ANGELES, CAL.

MYRON HUNT & ELMER GREY, ARCHITECTS

GENERAL VIEW

SIDE VIEW FROM GARDEN

RESIDENCE OF DR. GUY COCHRAN, LOS ANGELES, CAL.

MYRON HUNT & ELMER GREY, ARCHITECTS

REVIEW OF OUR FOREIGN CONTEMPORARIES

"THE ARCHITECTURAL REVIEW"

Center view represents design for Thames Bridge
Upper and lower panels are decorative paintings

Home of John W. Proctor, San Francisco -- Willis Polk and Company, Architects

Washigton Securities Building, Seattle -- Frank P. Allen, Architect

Washington Securities Building, Seattle.

FRANK P. ALLEN, Jr., ARCHITECT

THIS building is the first unit of an office and store structure, contemplated by the owners, to be erected on their property between Third and Fourth Avenues and Stewart and Virginia Streets, in the city of Seattle. The ground site is three hundred and sixty feet along the Third Avenue side and two hundred and thirty-two feet on the Stewart Street side. This present unit occupies, approximately, eighty-five by one hundred feet, and is about one-tenth of the entire completed building.

The owners are known as The Washington Securities Company; J. W. Clise, president; C. J. Smith and G. F. Stone, vice-presidents; and L. S. Brockway, secretary and manager. This company is also the owner of several other down-town Seattle properties. Mr. Frank Allen, of Seattle, was the designing architect for this building.

First Unit, Washington Securities Building, Seattle
Frank P. Allen, Architect

The Securities Building stands upon the crest of the hill in the new business center of Seattle, and at a point where Third Avenue makes a turn, leaving this building visible all the way up Third Avenue from the south. It is the most modern type of fireproof construction, being built with a steel frame and reinforced concrete floor slabs. Construction proper was started about a year ago, but the foundation was placed a year prior to that and allowed to stand for about nine months before the erection of the superstructure.

The facing of the exterior is the first thing that interests the public, as it is by this that the whole character of the building is judged. For this reason the far-sighted builder gives a most careful consideration to the securing of an exterior that will be pleasing and attractive. There is only one material that meets all the requirements for facing a modern building and that is architectural terra cotta. By its use any desired coloring can be secured; it is fireproof, will outlast the natural stone and is much lighter in weight. In addition to this, it only requires an application of soap and water to clean it and renew it at any time. The owners therefore decided to face the exterior with Northern Clay Company's satin finish glaze terra cotta, relieved by a few ornamental green panels. There is no jarring note and the structure is receiving an unusual amount of attention from the public on this account alone. The production of glazed terra cotta has been perfected during the past fifteen years. The color scheme of the buildings at the Panama-Pacific International Exposition made a most favorable impression and greatly stimulated the desire to reproduce similar effects in permanent form. This means the use of polychrome effects in terra cotta.

There is a very spacious entrance from Third Avenue, with a lobby eighteen feet wide extending back to the eight elevators, three of which are installed for this unit. They are the Otis, two-to-one traction, high-speed machines. There is also another entrance to the elevator lobby from the Stewart Street side.

The entrance lobby presents a most pleasing appearance. The floors are of Rust's mosaic tile, constructed with an orange-colored field, having a green and black border. The walls are wainscoted with Mexican onyx, over a base of verde and antique marble. The balance of the walls and all the ceilings are finished in an ivory white monotone. The upper corridors are finished with terrazzo floors, having a mosaic border. The walls are wainscoted with dark-veined Alaska marble. The interior finish throughout the building is Philippine mahogany, making a rich combination with the floors and marble wainscot.

The office lighting is a decided departure from ordinary methods, as each office unit has six direct light outlets about seven feet apart. These will give a very even and shadowless illumination. In addition, each unit has two baseboard receptacles for desk lights or other purposes.

The halls and corridors are lighted with spheres, hemispheres and bowls of ornate design and in keeping with the architecture. The main entrance is lighted from illuminated art glass ceiling panels.

The building is warmed by an overhead, two-pipe vacuum system of heating. All radiators are hung from the side walls under windows, and the pipe connections are concealed behind the baseboard, making a clean and very sanitary installation. Steam is derived from the public service mains and the condensation is used in a condensation tank for preheating the domestic hot water. This is further heated by an automatic hot water generator.

There are six men's toilets and three women's toilets. All water closets are of the wall-hanging, syphon jet type, with extended lip and crescent-shaped seat, and are operated by a push button type of flush valve.

"PACIFIC" MODEL BATHROOM "A"

"PACIFIC" MODEL BATHROOM "B"

Architects' Obstacles Being Removed.

ARCHITECTS here on the coast have worked at a serious disadvantage for many years. While the more fortunate Eastern architects have been able to profit by the suggestions and advice of well-posted manufacturers, and even have much of their detail handled by the service departments of these manufacturers, Pacific Coast architects have been separated by many miles from such advice and service.

They have had to rely almost entirely upon themselves, working with the added disadvantage of uncertain deliveries, making their position with clients embarrassing at times.

During the last few years this situation has changed. Large factories have been erected here, and are rendering architects the same service that the Eastern architects have been receiving.

As a particular example let us take the largest manufacturers of plumbing fixtures on the Coast, the "Pacific" Plumbing Fixtures Companies, of San Francisco and Richmond.

This company operates three large factories at Richmond, California. It manufactures a complete line of Vitreous Chinaware and Porcelain Enameled Ironware, consisting of bathtubs, lavatories, closets, kitchen and laundry sinks, drinking fountains, trays, etc.

The Pacific Coast architects have been quick to take advantage of the complete service that this organization offers.

Let us quickly run over a few of the more important points.

Whenever an architect is too busy to bother with details, the "Pacific" Plumbing Fixtures Companies attends to the detail of writing and checking specifications. This company has on hand detailed information on all subjects which relate to plumbing. They readily furnish this information to all architects.

The convenient location of the "Pacific" factories enables them to make quick deliveries, and prompt replacements in case of breakage.

Special designs are made whenever they are needed. The location of the factories enables the architect to supervise the work if he so desires.

Their showroom is conveniently located at 67 New Montgomery Street, opposite the Palace Hotel. Many architects send or bring their clients there so that they will quickly decide just what fixtures they wish specified

The enormous business of the "Pacific" Plumbing Fixtures Companies seems to be due mainly to a strict

adherence to the policy outlined in their slogan—"Quality and Design Brand the Entire 'Pacific' Line."

The fact that "Pacific" plumbing fixtures have been installed in so many large buildings speaks well of their uniform high quality.

Among its installations are listed San Francisco's City Hall, the Hobart Building, the Flat Iron Building, Hotel Plaza, and a long list of school buildings, apartments, hotels, offices and private dwellings.

The service that this company gives is typical of many other local firms, which are relieving the architect of many of the extra burdens that he has been forced to carry.

Note.—Bathrooms shown are from "Pacific" Plumbing Fixtures Catalogue C. A copy of this catalogue can be obtained by addressing this company at 67 New Montgomery Street, San Francisco.

"PACIFIC" MODEL BATHROOM "D"

"PACIFIC" MODEL BATHROOM "C"

"PACIFIC" MODEL BATHROOM "E"

View in garden, the Loring residence, Pasadena -- Myron Hunt, architect, Maude Daggett, sculptor

Editorial.

WE herewith make preliminary announcement of a competition to be conducted in accordance with the rules and regulations of the American Institute of Architects for a brick home of moderate cost, open to contestants in all sections of the West. Cash prizes will be awarded the winners.

The designs will be judged by members of the architectural profession representing the several Pacific Coast Chapters of the American Institute of Architects.

The complete program, with requirements, form of construction and facts relative to the kind and size of drawings required, is being prepared by officials of the San Francisco Chapter, and will be published in the December issue of THE ARCHITECT.

Judging from the interest generally manifested in this competition and the endorsement it has received from officials of all Western Chapters, it is assured that a large number of designs will be submitted. The winning designs will be published in a special issue of THE ARCHITECT; and it is also planned to publish a considerable number of the designs in book form for the brick manufacturers.

The Fiftieth Annual Convention of the American Institute of Architects will convene in Minneapolis, Minnesota, on Wednesday, December 6, 1916, for a meeting of two or three days.

This convention, perhaps more than any previous one, will be devoted to the consideration of topics of broad public interest. A special session will be given up to a constructive discussion of Government methods in public building work, and another to architectural education in our universities.

The Board of Directors of the Institute, and the Minnesota Chapter, cordially invite the architects of the country, as members of the profession and regardless of Institute affiliation, to attend the convention and take part in its proceedings.

The officials of the several Pacific Coast Chapters of the American Institute of Architects have been asked to extend their endeavors to secure a large attendance of architects from the Western section.

Quick Deliveries

YOU eliminate the possibility of costly and vexatious delays by specifying "Pacific" Plumbing Fixtures.

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William Mooser, Nevada Bank Building. Chairman of Committee on Competition, William B. Faville, Balboa Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, A. H. Albertson, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1915: John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, Milton B. Medary, Jr., Philadelphia, Pa.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Ward, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Walter Cook, 3 West 29th Street, New York City; Octavius Morgan, 1136, 1. N. Van Nuys Building, Los Angeles, Cal.; W. R. B. Wilcox, 400 Boston Block, Seattle, Wash. *For Two Years*—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Three Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa.

Minutes of San Francisco Chapter

October 19, 1916: The Annual Meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel on Thursday afternoon, October 19, 1916. The meeting was called to order by the President, Mr. W. B. Faville, at 4:15 p. m.

Forty members were present.

Minutes: The minutes of the meeting held on September 21, 1916, were read and approved.

Standing Committees: The following standing committees submitted their annual written reports, which were ordered received and placed on file: San Francisco Sub-Committee on Competitions, Committee on Relations with Contractors' Affairs, Committee on Relations with Home Industry League and Committee on Relations with Chamber of Commerce.

Reports of Officers: The Secretary read the annual report of the Board of Directors and of the Secretary and Treasurer, both of which were ordered received and placed on file.

The Chair appointed Messrs. Bruce and Bakewell a committee to audit the books of the Secretary.

The President read his annual report, which was ordered received and placed on file.

SPECIAL COMMITTEES

Committee to Attend the Third California Conference on City Planning: Written reports were submitted by both Messrs. Faville and Cheney, which were ordered received and placed on file.

Committee to Consider Proposed Revision of Institute Constitution and By-Laws: Mr. Howard for the Committee to Consider the Proposed Revision of the Institute Constitution and By-Laws, submitted a written report recommending the endorsement of the revision as proposed in the accompanying papers. This report was also ordered received and placed on file.

Communications: From Mr. William W. Tyrie, chairman of the Committee on Arrangements of the A. I. A., regarding accommodations, transportation, etc., for the delegates to the Annual Convention at Minneapolis in December; from the National Tube Company *in re* motion pictures, "From Ore to Finished National Pipe"; from W. S. Scott, secretary of the Auto Team and Truck Association, relative to a raise in the price of teaming and grading; from Mr Edgar M. Lazarus regarding his resignation from the San Francisco Chapter; from Mr. Maurice Couchot relative to a meeting between the Structural Engineers and the Chapter for the purpose of revising the building laws of San Francisco, also a copy of the minutes of the meeting held on September 28, 1916; from Mr E. C. Kemper, Executive Secretary of the A. I. A. enclosing "credential cards" for the delegates to the Annual Convention; from Building Material Exhibit relative to an architectural exhibit to be held in November; from THE ARCHITECT suggesting the appointment by the Chapter of a committee to select matter for illustration and publication in its pages; from Mr. W. L. Woollett relative to the presentation of lantern slides for a lecture.

New Business: All communications were referred to the Board of Directors with power to act.

Mr. Faville, on behalf of the Chapter, presented to Mr. Schnaittacher the retiring Secretary, a handsome desk clock as a testimony of the Chapter's appreciation for his long service.

Election of Officers: The next order of business was the election of officers for the ensuing year.

Ballots having been prepared containing the names of the nominees, the members proceeded to cast their ballots and Messrs. Schulze and Wright were appointed tellers to count the ballots. The ballots having been counted, the Chair announced that the following had been elected to serve the Chapter for the ensuing year: Mr. Edgar A. Mathews, as President; Mr. Sylvain Schnaittacher, as Vice-President; Mr. Morris M. Bruce, as Secretary-Treasurer; Mr. W. B. Faville and Mr. G. A. Wright, as Trustees.

The new officers were duly installed, Mr. Mathews taking the chair.

The thanks of the Chapter were voted to the retiring officers.

Nomination of Delegates: It was duly moved, seconded and carried that all eligible Institute members be declared nominees of the Chapter as delegates to the next Institute Convention.

Additional Business: Announcement was made that the Housing Commission would meet at San Diego, November 13th to 17th, to consider the new Tenement House Law.

Adjournment: There being no further business before the Chapter, the meeting adjourned at 5:45 p. m.

Subject to approval.....1916.

MORRIS M. BRUCE,
Secretary.

ANNUAL REPORT OF THE PRESIDENT, ETC.

The activities of the Chapter during the past year have been largely along educational lines, and in endeavoring to uphold the Code of Ethics and the Competition Code of the Institute.

Its aim has been to establish amicable relations and to put itself in close touch with other important organizations and officials.

Ten members have been added to the Chapter roll and fifty-seven members have been advanced from Chapter to Institute membership.

In upholding the Competition Code, the Chapter has called before its officials all members who have transgressed in regard to work of a public nature, but in regard to private work the officials have purposely ignored taking recognition of any transgression.

Unusual Stucco Textures

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The officials are loath to admit that many of the prominent members do not heed the mandate of the Institute, wherein it states "that a competition exists when two or more architects submit drawings at the same time for a prospective piece of work," nor do they heed the other mandate of the Institute "that no member shall enter an unauthorized competition and that all competitions shall state in the program that it has been approved by the sub-committee of the Institute."

The officers regret that during the past year fourteen members have been called before the Board for participating in unauthorized competitions. Most of the offenses were found to be committed through carelessness or ignorance, and all of the members so brought before the Chapter have agreed to hereafter refrain from taking part in any unauthorized competition, and so far as known they have lived up to this promise.

During the last year the Chapter has established the practice of writing programs and furnishing judges for small competitions, and find that this is a much-desired and successful method of securing good programs where the expense of an adviser is prohibitory. It is strongly recommended that during the coming year this same procedure be adopted and vigorously pursued, endeavoring to extend the influence of the Chapter with school boards and town officials, until they realize the help which the Chapter can be to them and the advantage that a clean competition has over those competitions which contain "loaded dice."

The Chapter discourages competitions in general, but if this is found impracticable, them it urges the adoption of the principles of the Code.

DISCOURAGING EXHIBITIONS

A successful architectural exhibition has just been held in the Auditorium at Oakland, to which the officials of the Chapter reluctantly gave their permission and did so only to avoid a financial loss to those members who organized the exhibition. A motion should prevail discouraging and denying the right to hold any exhibition which is financed largely by contributions from contractors. If the profession cannot afford to finance its own exhibition, then for its own dignity it is better not to have any.

SPECIAL MEETINGS OF THE YEAR

Two meetings of the Chapter have been devoted to the discussion of phases of city planning, one meeting to the feasibility of preserving portions of the Exposition, and one meeting to the talk of Gutzon Borglum, the American sculptor.

The Chapter entertained the officials of the Institute during their meeting in this city, which proved of inestimable value to the Chapter.

Not to be forgotten is the evening that was devoted to a dinner and play given jointly by the members of the San Francisco Architectural Club and the Chapter in the studio building of Mr. Zeile. This meeting certainly set a high-water mark for fellowship between the two organizations.

ADVISABILITY OF CONTINUING PRESENT POLICY OF CHAPTER

A summary of the activities of the Chapter during the past year leaves me with the belief that before the organizations during the coming year lies need of much constructive and earnest work.

There is no doubt that the Chapter is in excellent condition to accomplish work of this character if it will exert its united efforts.

It is in a position to receive the support and to give support to official movements belonging to the city and the State.

There is need, however, of closer harmony between the Chapter and the City Department and the establishment of relations which will allow of the revision of the city building laws and city planning laws.

The Chapter should be instrumental in establishing a State Art Commission and define clearly its duties.

The Chapter should lend its aid in furthering the act to create a Bureau of City Planning, which is now before the Senate. The duties of this Bureau are to render assistance to the various city planning commissions scattered throughout the State, along educational, legislative and legal lines.

MEMBERSHIP

It is gratifying to know that fifty-seven members of the Chapter have been advanced to Institute membership. This membership carries with it the responsibility of upholding the Institute ideals and Code and automatically transfers any judiciary power which the Chapter holds to the Institute. The officials feel that the activities of the year have been wisely spent in the endeavor to enlighten the new members as to their added responsibility.

RELATION OF THE CHAPTER TO THE INSTITUTE AND OTHER AFFILIATED BODIES

The relation of the Chapter to the Institute is on a happy footing. It is in close accord and sympathy with the parent organization.

A fine co-operative spirit exists between the San Francisco Chapter and that of California, Oregon and Washington; these organizations are beginning to realize that unison of action can exert a powerful influence in architecture upon the Pacific Coast.

A happy harmony exists between the Chapter and the San Francisco Architectural Club, which has again been cemented through the agency of the Chapter in securing a gift of the books used by the Panama-Pacific International Exposition Company during the constructive period of the Exposition. These books are to be enclosed in a suitable case and will be installed in the Club free of expense to the members. The Exposition authorities paid in the neighborhood of $2,400 for this library at wholesale prices, and they make this gift to the Chapter as trustees for the San Francisco Architectural Club.

At the close of my term as the President of your Chapter, I would like to make an appeal for the co-operation of those members who have given scanty support to the organization, for we all must realize that the aims and efforts of the Institute and its various Chapters are of a broad and lasting kind which is for the advancement of the profession in general; that it is not for the individual advancement or the benefit of a favored few.

It is a happy privilege of each member who has the interest of the profession at heart to look past the small prejudices which may cling to any set of officials who are changing from year to year, and it is also the privilege of each man to put his shoulder to the wheel.

I beg to acknowledge the debt I owe to the other officials of the Chapter, and to the activities of the various committees without whose earnest and faithful work there could have been no progress during the year.

W. B. Faville,
President S. F. Chapter of the A. I. A.

Minutes of Southern California Chapter

MINUTES OF THE NINETY-NINTH MEETING

The Tenth Annual Meeting of the Southern California Chapter of the American Institute of Architects was held at the Clark Hotel, on Tuesday, October 10, 1916.

The meeting was called to order at 7:45 p. m. by President S. Tilden Norton.

The following members were present: D. C. Allison, John C. Austin, J. J. Backus, S. O. Clements, F. P. Davis, P. A. Eisen, W. E. Erkes, Lyman Farwell, H. W. Glidden, F. D. Hudson, John P. Krempel, A. C. Martin, S. B. Marston, S. T. Norton, H. M. Patterson, T. F. Power, A. F. Rosenheim, F. L. Stiff, A. R. Walker, August Wackerbarth, Wm. H. Willson.

As guests of the Chapter were present: W. E. Prine, of the *Southwest Contractor*, and Harry Iles and John Bowler, of the *Builder and Contractor*.

The minutes of the ninety-eighth meeting were read and approved, as corrected. The President, Mr. S. Tilden Norton, presented the annual address, followed by the annual report of the Secretary. These reports were ordered spread upon the minutes of the meeting.

The Treasurer's annual report was next presented and the following Auditing Committee appointed to check the same: F. L. Stiff, H. W. Glidden and T. F. Power.

Awaiting the report of the Auditing Committee, the annual report of the Board of Directors was read by Mr. J. J. Backus, and likewise ordered spread upon the minutes of the meeting. The President next called upon the various standing committees of the year for annual reports, and these were read as follows:

For the Membership Committee, Mr. F. P. Davis; for the A. I. A. Sub-Committee on Ethics and Practice, Mr. P. A. Eisen; for the Committee on Permanent Legislation, report was rendered by Mr. J. J. Backus and by Mr. G. E. Bergstrom; for the A. I. A. Sub-Committee on Education, report was rendered by Mr. D. C. Allison; for the Committee on Contracts and Specifications, report was rendered by Mr. A. C. Martin; in the absence of Mr. H. F. Withey, no report was rendered on the work of the City Planning Committee.

Copies of these reports were delivered to the Secretary, and were ordered filed in the records of the Chapter.

Report was next rendered by the Auditing Committee that the Treasurer's report was in all respects correct, and this report was also ordered spread upon the minutes of the meeting.

Communications were next read as follows:

From C. H. Whitaker, advising the President of this Chapter that the itinerary of a trip proposed by him would bring him into Los Angeles from November 6th to 9th, and requesting that this Chapter arrange if possible our November meeting to accommodate these dates.

Replying to this communication, the President notified Mr. Whitaker that the November meeting would be held on November 7th, and a further communication was read from Mr. Whitaker acknowledging with thanks the change of date.

From Mr. Burt L. Fenner, Secretary of the American Institute of Architects, advising Institute members as to their privileges in nominating officers at the coming convention.

From M. D. Everett Wade, Treasurer of the American Institute of Architects, outlining the plan for equalizing the expenses of delegates attending Institute conventions. Discussion on this matter was deferred until the appointment of the Chapter delegates.

From J. A. Drummond, publisher of The Architect, a San Francisco architectural journal, requesting the appointment of The Architect as the official organ for the Chapter, the communication further advising the Chapter that the San Francisco Chapter, together with that of Washington, had already taken similar action to that requested of this Chapter.

A motion was made, duly seconded, that the matter be deferred until the following meeting. A substitute motion was made, duly seconded and carried, that the request be granted, and that THE ARCHITECT become the official organ of the Southern California Chapter.

Nomination and election of officers were next in order. Mr. John C. Austin, seconded by Mr. Lyman Farwell, placed the name of Mr. J. E. Allison in nomination for President. Upon motion made, duly seconded, and carried, nominations were declared closed and the Secretary was instructed to cast the ballot. The Secretary thereupon announced the unanimous election of Mr. J. E. Allison as President for the ensuing year.

In the absence of Mr. J. E. Allison, Past President S. Tilden Norton retained the chair.

Mr. A. C. Martin, seconded by Mr. H. M. Patterson, nominated Mr. J. J. Backus to the office of Vice-President. Upon motion made, duly seconded and carried, nominations were declared closed and the Secretary instructed to cast the ballot, whereupon Mr. J. J. Backus was declared unanimously elected.

For Secretary, Mr. John P. Krempel, seconded by Mr. Wackerbarth, nominated A. R. Walker for Secretary. Upon motion made, duly seconded and carried, nominations were closed and the Treasurer instructed to cast the ballot. Whereupon A. R. Walker was declared unanimously elected.

For Treasurer, Mr. F. D. Hudson, seconded by Mr. Farwell, nominated Mr. August Wackerbarth. After motion made, duly seconded and carried, nominations were declared closed and Mr. Wackerbarth was declared unanimously elected for Treasurer, during the ensuing year.

Nominations were next in order for the one year unexpired term of Mr. J. J. Backus, as Director, and for the three-year term made vacant by the expiration of the term of Mr. J. J. Blick.

The following names were placed in nomination and duly seconded: S. B. Marston, Edwin Bergstrom, Lyman Farwell, Percy A. Eisen, D. C. Allison.

Upon motion made, duly seconded and carried, nominations were declared closed and vote was ordered to proceed by ballot. Tellers distributed blank ballots among members and such ballots returned tallied as follows: S. B. Marston, 11; P. A. Eisen, 11; D. C. Allison, 8; Edwin Bergstrom, 4; Lyman Farwell, 4

Whereupon the Chair announced the election of Mr. S. B. Marston and Mr. Percy A. Eisen as Directors in the Chapter. Mr. Marston drew the short term, or the one-year unexpired term of Mr. J. J. Backus, and Mr. P. A. Eisen the three-year term.

The election of delegates to the coming convention was next in order. The following were elected by acclamation after having been duly nominated and seconded by members present: A. C. Martin, S. T. Norton, J J Backus, J E. Allison and A. R. Walker.

For alternates, the following were elected by acclamation after having been duly nominated and seconded: Frank Hudson, A F. Rosenheim, John P. Krempel, Robt. Farquhar, H M Patterson.

The meeting adjourned at 10:30 p. m.

(Signed) A. R. WALKER,
Secretary.

ANNUAL REPORT OF THE PRESIDENT

In presenting the annual report of the President for your consideration, let us quote from the Constitution of the Southern California Chapter of the American Institute of Architects, as to the objects of this organization: "To unite in fellowship the architects of Southern California, and to combine their efforts so as to promote the artistic, scientific, and practical efficiency of the profession; to cultivate the study of the kindred arts, and to carry on the work of the Institute."

This district, which now embraces the State of Arizona, offers an excellent field from which to build up and maintain a successful organization. In order to encourage and maintain the interest of out-of-town members, Chapter meetings should be held occasionally in Pasadena, San Diego, Santa Barbara, or in some intermediate and convenient point, where a meeting of a unique order could be held. This would not only stimulate the interest of our own members, but at the same time give those architects practicing away from the city an opportunity to attend our meetings and see what kind of an organization we have, and realize that it is a live one.

To those members of this Chapter who are eligible to membership in the Institute, and have not filed their applications with Mr. Rosenheim, it is urgently requested that they do so immediately. Membership in the Institute means not only representation in the Annual Convention, but advancement of prestige of the Southern California Chapter, in the parent organization. It determines the caliber of its members.

Are we satisfied to follow mediocrely or are we determined to increase our percentage and take a foremost position in the makeup of the Institute. It is up to each and every one individually to do his part in making this the banner Chapter, firstly of the Pacific Coast, and then of the Institute itself.

Are we doing our share to promote the artistic, scientific and practical efficiency of the profession?

While the past year does not shine forth brilliantly in achievement, we may at least say that the coming year begins to look full of promise. For an artistic, practical and intelligent consideration of the municipal building problems that confront this community, we have appointed a City Planning Committee consisting of H. F. Withey, chairman, together with Messrs. D. C. Allison, A. C. Martin, Robert Farquhar, and C. F. Skilling, who have been at work in co-operation with other civic organizations, also with the City Council and Board of Supervisors, laying their lines so as to be in readiness at the proper moment to prepare the way for the proper handling of these problems, so that the architects of this city shall take a foremost part in their consummation instead of following in the wake of other organizations which, while they may have the welfare of the community at heart, are not logically entitled to dictate how these problems shall be carried out.

A matter of importance tending to the development and dissemination of knowledge along scientific lines has been inaugurated by the Joint Committee of Technical Societies. A weekly luncheon has been planned at which all members of the seven technical societies represented are invited to attend. Each society in turn will be expected to furnish a speaker for the occasion, and matters of mutual interest will be discussed. It is hoped that members of this Chapter will frequently avail themselves of this opportunity to meet and form a closer bond of fellowship with men whose interests are so closely allied with ours. This modest beginning may ultimately result in the formation of a greater technical society.

The Chapter must not forget its obligation to the Landmarks Club of California, in the formation of its first cloister, "The Cloister of San Fernando." Messrs. Sumner P. Hunt and Arthur S. Benton are at work upon a plan which will start the work of preservation of that fine old adobe building.

At a conference held at Riverside a few months ago, our Chapter was entrusted with the task of calling together the representatives of four other societies: The Engineers and Architects' Association, the Pioneers' Society, the Ebell and Friday Morning Clubs, in whose hands rests the organization of this cloister. They must raise the necessary funds from year to year, to carry on the work of rebuilding this historical landmark, until it shall finally stand forth complete in all its ancient grandeur.

During the past year there has been quite an upheaval among the building trades associations, and the Chapter has been called upon to show its good will and lend its moral support first to one organization, then to another. Until the building contractors, material men, and sub-contractors have settled their differences, and have arrived at a better understanding among themselves, they can hardly expect to arrange harmonious and more perfect operating conditions between contractor and architect.

You have heard it stated that seventy-five per cent of the buildings erected in this community are from plans that never saw the inside of an architect's office, nor were under his supervision. You know what this means and what the inevitable result will be.

The general contractor places the blame on the architect, who in turn feels that the public are dishonoring the most ancient profession of architecture.

It is only through a persistent campaign of education, on our part, that these conditions will be improved and building operations be diverted from various others into the hands of legitimate architects.

Since the Board of Directors of the Institute have put into effect a plan for equalizing the expenses of delegates to the Institute Convention, the Chapter will be called upon to meet an annual tax of about two hundred dollars, which must be paid into the Institute treasury before our delegates are entitled to a vote in the convention.

Our treasury has never been burdened with a surplus of funds. Fortunately your Board of Directors took strenuous measures for the collection of the delinquent dues standing upon the books of the Chapter. We can boast today that all our previous outstanding obligations have been met, and there is still a healthy balance with which to meet future needs, including the delegate tax which is now due.

The Fifth Annual Architectural Exhibition was held in the rooms of the Metropolitan Exhibit, and under the able management of Miss M. L. Schmidt made a most delightful and successful showing of the architectural achievement of the year.

The Chapter should take advantage of the offer of the Southwest Museum for a permanent exhibition in its own building and under the supervision of our Committee on Education.

As chairman of the Entertainment Committee, Mr. Lyman Farwell deserves our thanks for the varied and interesting speakers secured for our monthly meetings. Without careful attention to these details, we would not only lose interest in our meetings, but that most gratifying attendance which we have enjoyed during the past year would be impaired.

Finally, it is incumbent upon each individual member of this Chapter to do his own share in carrying on the work of this organization and that of the Institute.

To more effectively accomplish this work it would be advisable, first, to place in the hands of a committee the revision of our Constitution and By-Laws, so that it will better conform with that of the Institute; then, to live up to these laws and canons of ethics, so that our noble profession will maintain its position in the world of art, in its fullest and truest sense.

The tenth annual report of the secretary of Southern California Chapter will be published in full in the December issue.

Current Notes and Comment.

The Boston Varnish Company has a large number of men working on an addition to its factory, that it may be ready for occupancy before winter. This addition consists of a four-story brick factory building, 115 feet long by 55 feet wide, of mill construction and containing the latest up-to-date features throughout. They are also erecting a two-story building, 90 by 50, for their office and advertising department.

These new buildings, together with the addition of a new battery of ten melting fires just completed, were made necessary by the rapidly increasing business of this live concern on its Kyanize varnishes and enamels and will enable them to almost double their output the coming season.

* * * *

Charles H. Frost, founder of the Los Angeles Pressed Brick Company, died at his home in Los Angeles last month. The funeral was held at Inglewood Cemetery.

Mr. Frost founded the Los Angeles Pressed Brick Company in 1887, with himself as president and general manager. When the company first opened for business, it employed twelve men in one small plant. Today there are more than 400 individuals on the pay roll, with four large plants located in Los Angeles, Alberhill, Riverside County, and at Point Richmond.

Mr. Frost remained actively at the head of the Los Angeles Pressed Brick Company until two years ago, and it is said that during that time he did more to alter the skyline of Los Angeles than any other single individual in the city.

In November of last year, Mr. Frost became ill and retired from business life. He was attended at the time of his death by his son, Howard Frost, who succeeded his father to the presidency of the Los Angeles Pressed Brick Company. Mr. Frost was a Mason, a Shriner and a member of the Jonathan Club.

Mr. Frost was born in Ithaca, New York, June 8, 1844, the son of George Pepperel Frost, a prominent business man of Western New York, while his grandfather was Captain George P. Frost, who served through the Revolutionary War. Captain Frost was also a lineal descendant of the English Lord Pepperel, for whom the town of Pepperel, Massachusetts, and Pepperel Mills were named.

* * * *

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The Architect, published monthly at San Francisco, Cal., for October 1, 1916, State of California, City and County of San Francisco. Before me, a Notary Public in and for the State and county aforesaid, personally appeared J. A. Drummond, who, having been duly sworn according to law, deposes and says that he is the owner of The Architect and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Name of Publisher, The Architect Press; postoffice address, San Francisco, Cal.; Editor, Clarence P. Kane, San Francisco, Cal.; Managing Editor, Clarence P. Kane, San Francisco, Cal.; Business Manager, J. A. Drummond, San Francisco, Cal. 2. That the owners are (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.); J. A. Drummond, 245 Mission Street, San Francisco. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (If there are none, so state): None. J. A. Drummond, Owner. Sworn to and subscribed before me this 21st day of September, 1916. (Seal) W. W. Healey, Notary Public in and for the City and County of San Francisco, State of California. My commission expires August 28, 1917.

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SERVICE SHEET 2 NO 11

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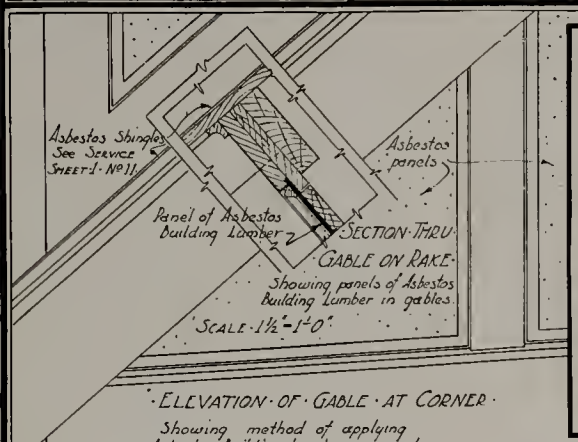
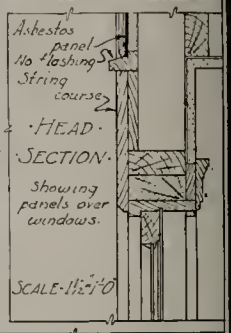

Asbestos Shingles See Service Sheet 1 No 11
Asbestos panels
Panel of Asbestos Building Lumber
SECTION THRU GABLE ON RAKE
Showing panels of Asbestos Building Lumber in gables
SCALE 1½"-1'0"

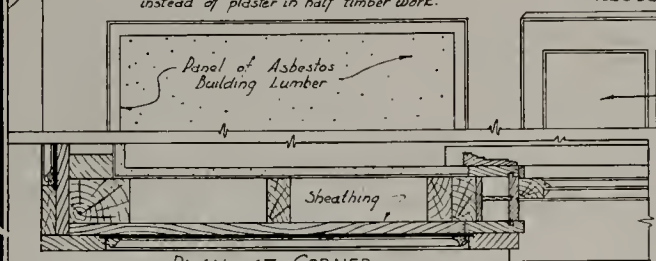
ELEVATION OF GABLE AT CORNER

Showing method of applying Asbestos Building Lumber in panels, instead of plaster in half timber work.

RESIDENCE USING ASBESTOS LUMBER ON EXTERIOR

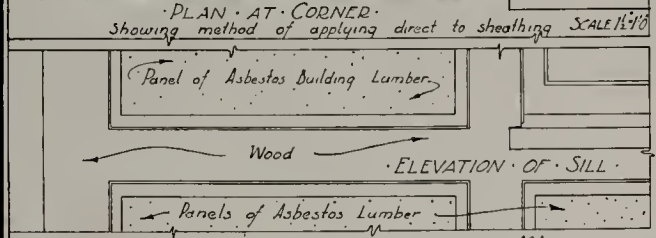
Thickness of sheet	Approx weight per sq ft	Thickness of sheet	Approx weight per sq ft
1/8	1 1/3 lbs	7/32	4 1/3 lbs
5/32	1 2/3 "	7/16	4 2/3 "
3/16	2 "	15/32	5 "
7/32	2 1/3 "	1/2	5 1/3 "
1/4	2 2/3 "	17/32	5 2/3 "
9/32	3 "	9/16	6 "
5/16	3 1/3 "	19/32	6 1/3 "
11/32	3 2/3 "	5/8	6 2/3 "
3/8	4 "		





PLAN AT CORNER

Showing method of applying direct to sheathing SCALE 1½"-1'0"



ELEVATION OF SILL

GENERAL NOTES

Asbestos Building Lumber contains such a large percentage of asbestos fibre that it makes an excellent fire-proofing material. It also makes an excellent substitute for plaster and stucco work.

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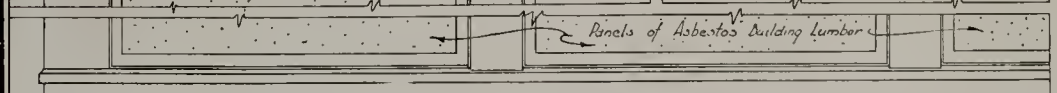
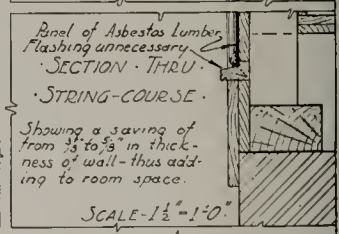
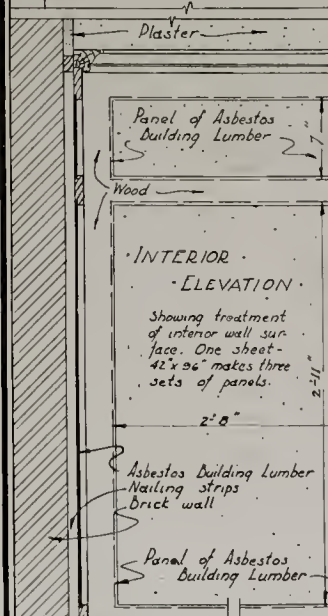


ELEVATION OF STRING-COURSE

Showing meeting of half timber effect against brick work.

SCALE - 1½"-1'0"


Panel of Asbestos Lumber
Flashing unnecessary
SECTION THRU STRING-COURSE
Showing a saving of from 1/3 to 5/8 in thickness of wall – thus adding to room space.
SCALE-1½"-1'0"



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SCALE - 1½" = 1'-0"

Joist
Asbestos Building Lumber
Wood paneling
SECTION THRU CEILING
Showing method of applying Asbestos Building Lumber to ceiling by nailing direct to joists.
Sheets of Asbestos Building Lumber may be nailed directly to the studs or joists and can be nailed on top of old plaster work.
SECTION THRU PARTITION
Showing fire stop formed by Asbestos Building Lumber in floor.
SECTION THRU PARTITION
Constructed of angle iron faced with Asbestos Building Lumber fastened on by wire
Fire stop of Asbestos Building Lumber
Asbestos Lumber
Finished flooring
Joist
Rough flooring
SECTION THRU FLOOR
SCALE-1½"-1'0"
Showing sheets of Asbestos Building Lumber between rough and finished floors-fireproofing same

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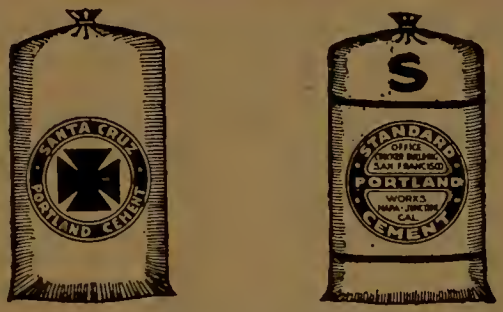

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THE ARCHITECT

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DECEMBER · 1916

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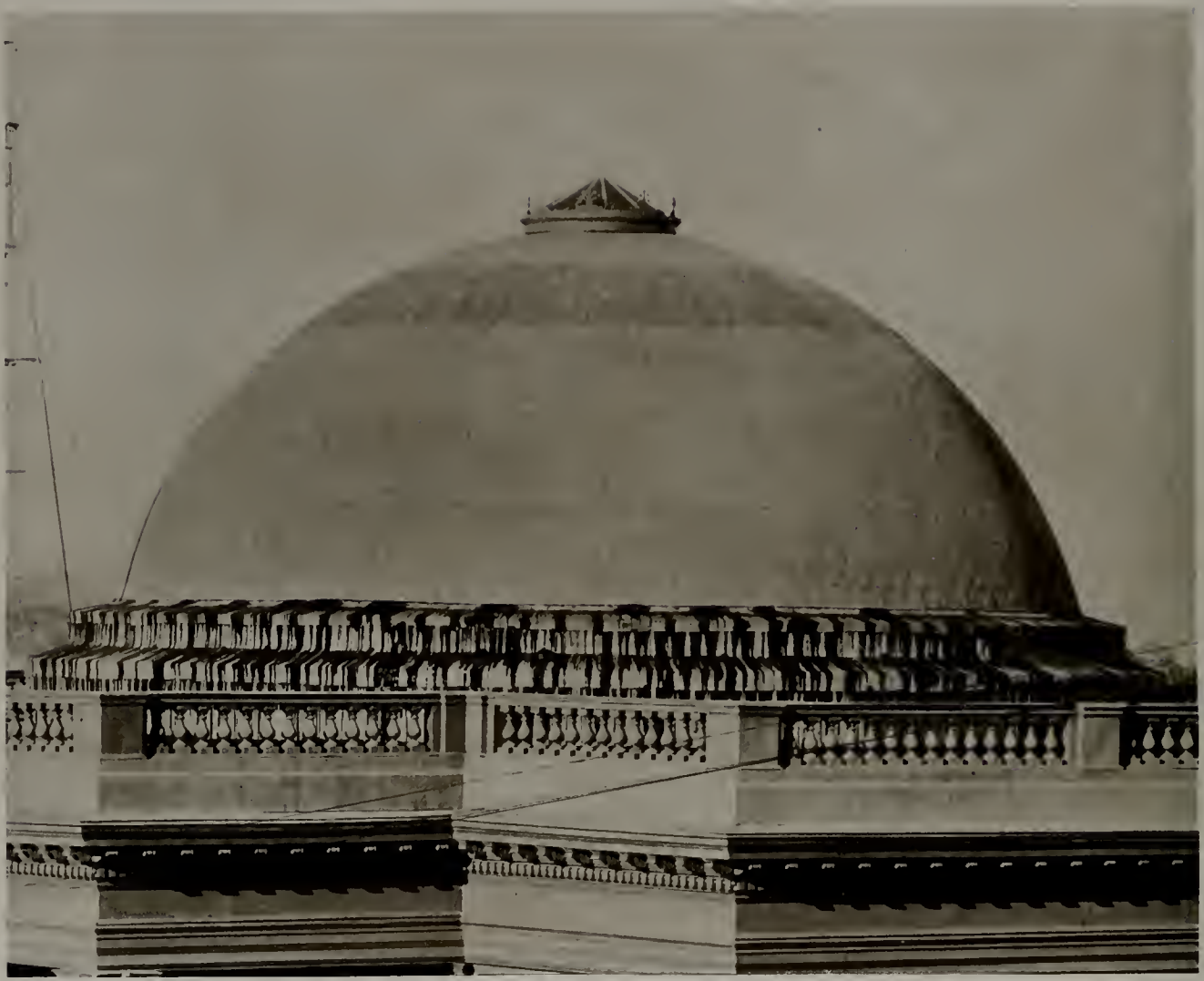

DOME OF CITY HALL, SAN PEDRO, CAL. J. A. BACHUS, ARCHITECT

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Vol. XII. No. 6

THE ARCHITECT

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A. R. WALKER, LOS ANGELES

J. A. DRUMMOND
EDITOR

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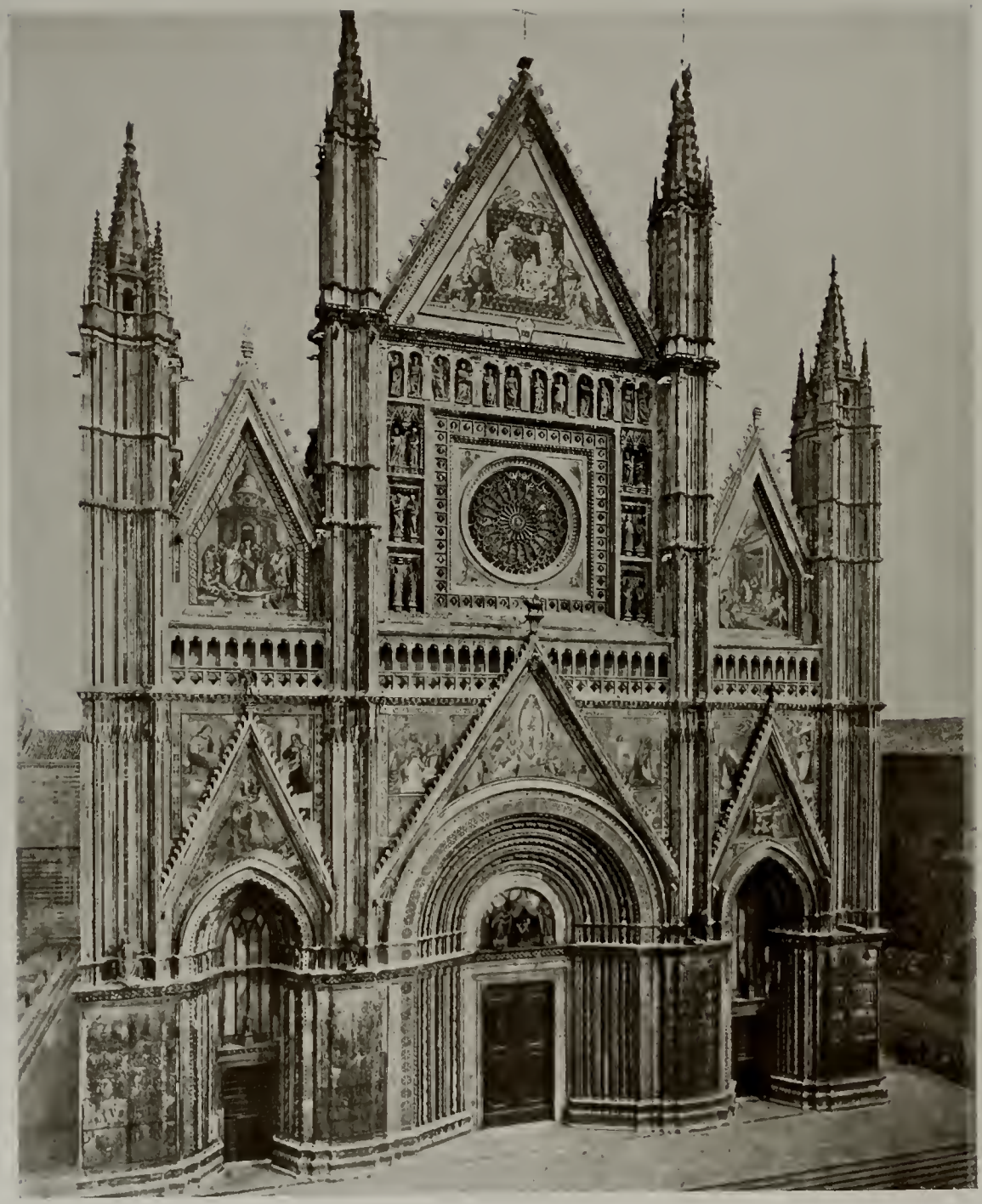
¶ Changes in, or copy for new advertisements, must reach the office of publication not later than the fifteenth of the month preceding issue. Advertising rates and any other information will gladly be given on application.

¶ The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.



CATHEDRAL OF ORVICTO

THE ARCHITECT

VOL. XII. SAN FRANCISCO, DECEMBER, 1916 NO. 6

Housing.

By EDWIN BERGSTROM

Its explanation: and while in California now is the opportunity to avoid the costly civic and economic disease of congestion, overcrowding and uncleanliness.

HOUSING in its broad interpretation means the shelter and intimate surroundings of the human being. Housing, therefore, is as old as man himself, whose primal instinct is first for food and then for shelter.

Primitive man in his home in the cave or in his tent was an outdoor creature, living his life in the open air. Whether his home was cleanly and had ventilation or light did not concern him; he did not know in the least why pestilence and epidemics swept through his communities and took all but the strongest about him. Through succeeding ages his living became more and more centered; his hours of labor were no longer spent in the open fields. As his intelligence grew, he began to learn the value of the most essential things to prolong his life; to reach back to those things that were so much a part of his primitive life — open air and sunlight. The openings in his home had been closed to protect him from his fellow-man; now they were made to open to give him the air; his windows were covered to give such light as would filter through the primitive coverings; then glass gave him both light and air. He achieved what comforts he knew in the building in which he lived and slept; but still he had the pestilence and the epidemic; his habits and his surroundings were still filthy and unclean, and the meaning of sanitation was far beyond him.

Generations passed, and civilization brought man closer to his fellow-man. Industry, as we know it, began; and as industry grew, he was brought into still closer contact, and he became but a unit in a great group of workers. Industry took her workers from the open field and crowded them into her suffocating factories. Factories compelled the cities. Industry demanded full hours and energy from all her workers, and the man could not give sufficiently of the meager hours and energy left to him to enable him to live where open air and sunlight could reach him and his family. His home followed him; where before it had been built in the broad and open fields, now it was crowded close to his neighbors, first as closely as it could be on the ground, then when the ground gave out it was piled upon his neighbor's house, story after story, as many steps as could be climbed. Capital controlled the home, and it herded the man

House in Pasadena, California — Robert D. Farquhar, Architect

and his family into rooms in which the light never entered, into rooms of vile uncleanliness. Men, women and children were compelled to share a room in common, crowded eight, ten, even twelve into a room fit for two. The buildings were dark, insanitary and wholly unclean. Privacy was impossible. Children were brought up in the street because there were no yards for them to breathe in. Disease swept through the crowded homes. The home in its moral and economic sense was destroyed.

In the meantime the understanding of the needs and limitations of the human body had grown so that it was possible to identify and fix the causes of the diseases to which it is subject. Pestilence, epidemics, disease after disease were traced back to their origin in uncleanliness of the individual and of the group; the menace to the life and health of the community, the immorality fostered by the crowded unprivate housing, had finally sifted through the social and economic ignorance. It is a long, hard road from ignorance to understanding. Society, the individual in the mass, is the hardest to teach and the slowest to learn what is demonstrably best for itself. Capital, not in the least concerned in the protection of society, is more easily taught, but learns only when compelled that health and well being of the individual are of paramount value to itself.

Corridor, Ventura County Courthouse, Ventura, California

Housing, as a human problem, then was forced to the attention of society entirely by the evils which the wrong development of the home had encouraged, and by the need of capital to conserve the working energy of her employes. The problem, as it was studied, went back to some basic truths long since unnoticed; certain truths that through the mass and ages of ignorance you and I have learned and will agree are inherent rights to which each individual is entitled:

A right to sunlight and to air; a right to a reasonable amount of space and the facilities with which to perform the usual duties of life; a right to clean, decent surroundings; a right to a reasonable amount of privacy for himself and for his family; a right, when he is compelled by circumstances beyond his control to live in a congested home, to a reasonable chance for his life in event of accident to that home.

Grant, too, if you please, that society as a community has the duty of protecting itself against the individual faults which injure it, that it has the duty of protecting itself against filth and immorality and disease, that it has the duty of fostering and protecting the family life—the base of modern civilization; in short, that the public health and public welfare are always greater than the individual.

Society, through its authorized government, is attempting to solve the housing problem, and has begun to educate the individual and capital of its social and economic value. Every so-called restrictive measure adopted by society has been based on the simple, inherent rights we have granted, and only as they are so based can they be permanently good.

Some of the simpler matters of collective housing were early accomplished. The city became convinced that the carrying of its sewage to some central disposal point was necessary; but the individual city was unconcerned if such disposal point was a menace to another city. The smaller communities and the sparsely settled portions of the larger ones did not protect themselves at all against the disease-laden sewage; it became the duty of the larger society of the State to protect the health and welfare of all its communities. The disposal of private and public sewage can now be handled by intelli-

gent sanitary laws so as to insure cleanliness and to protect the health of the individual and of the community.

A more complex side of the housing problem was attacked at its most vulnerable point, the tenement house. The attack was so well advertised that many persons today think of the housing problem only in the term of a tenement problem. The investigation of the tenement house has led to the investigation of the hotel, the lodging house, places of public assemblage of all kinds and of the private dwelling itself. The most intelligent investigation and the most far reaching among our American communities has been done in New York, and New York City only two months ago found it desirable to restrict congestion in her office, factory and assemblage buildings, as well as in her tenements and lodgings, and to lay out her entire area into zones, limiting in each zone not only the heights but the various kinds of occupancies of the buildings in that zone, thereby taking a step toward relieving congestion and toward public health and welfare that twenty, ten, even five years ago would not have been even considered by any American community. The experience of New York City with the so-called restrictive laws insuring in a measure the axiomatic rights of the individual in the home, and his comfort and well being, had taught that city that such laws were not restrictive, but were beneficial to her citizens and particularly to capital itself. It is an easily proven statement that capital in New York City—and any other community which has had its buildings built under these beneficial laws and their occupancy regulated—would not under any circumstances go back to the conditions before the laws existed. Capital in such communities has learned the increased investment returns would certainly not justify the retrogression.

This experience, then, gives us another principle in housing legislation—that regulatory laws governing the construction and occupancy of buildings and of their premises, insuring to the individual the axiomatic rights of light, air, safety and sanitation as far as can reasonably be done by law, are beneficial to the community as a monetary investment as well as to its health and well being.

Bible Institute of Los Angeles, California -- Walker & Vawter, Architects

Profoundly affecting housing has been the progress of transportation. The ease with which one can be taken from one community to another, the great increase of this travel, have greatly augmented the danger of epidemic and transmission of disease, resulting in the quarantine laws now so universal. Conversely, this very ease of transportation, together with the gradual shortening of working hours, tends to relieve congestion, whereas the worker can be taken from his tenement and given the wholesome surroundings that are his right without entailing his working or leisure hours.

In California, fortunately, the evils of congestion and sanitation have not reached the acute stage of some of our older American communities. The general health and welfare of this commonwealth and the adjustment of present insanitary and congested areas and buildings to the intelligent economic view, can be obtained by the expenditure of hundreds of dollars, whereas millions are being spent therefor by the older communities, and the disease of the future can be avoided by absolute prevention of the cause rather than by the costly cure, if we intelligently work together to that end.

The necessary legislation for this will follow the general experience of the older communities. Society therein has learned that legislation must eventually

reach and direct all the conditions under which man works and lives:

First, his home for living and sleeping, be such home either of a permanent or transient nature:

A. Tenement house (including all varieties thereof), and which is considered a home for the family of a permanent nature.

B. Hotel and lodging house (including all forms thereof), considered as not necessarily a permanent home, and as an individual rather than a family form of life.

And finally:

F. The premises and surroundings of each of the various forms of homes.

In California, the legislation so far has not attempted to cover the subject. Since 1909 there has been a law on the statutes governing the tenement house, but this law, amended as it has been, is still inadequate, and often impracticable and unenforceable; since 1913 there has been a so-called hotel and lodging house law governing that class of building; this law is absurdly inadequate, contradictory and im-

Residence of Mrs. A. C. Van Rossem, Pasadena, California -- Frohman & Martin, Architects

C. The single dwelling, being the private home for the family, and of a permanent nature.

Second, his home for working:

D. All forms of factories, shops and buildings used by industry, wherein the working hours of the individual are spent, occupancy of a transient nature.

Third, his home for amusement and the care of disease:

E. All forms of buildings of public assemblage, wherein the individual is temporarily housed for entertainment, amusement, pleasure, study, physical or medical attention, or under restraint.

practicable. Except for these two measures, and an excellent law governing camps and their sanitation, California has not gone into corrective housing laws.

The present tenement house and hotel laws were drawn mostly by some earnest workers, who recognized the evils of conditions as they existed. The laws were based principally on previous legislation of similar import in other States. No account was taken of the special problems made by California conditions and climate; far too often the laws contain impracticable conditions from a constructive and enforcing standpoint, all due to the inexperience of the framers

of the laws. The result has been that at every legislative meeting new laws and amendments have been introduced, which—sometimes with better provisions, sometimes with worse—have entailed expensive lobbies at Sacramento to endorse or defeat.

At the 1915 session of the Legislature there were no less than sixteen bills introduced covering hotels, lodging houses and tenements from the standpoints I have outlined. I had the honor to be one of the representatives of the city of Los Angeles in the lobby on these bills. There were fully two dozen other representatives from other portions of the State, all spending money in contesting the bills. Realizing the endless futility of such methods of legislation, it was suggested by Mr. Backus, another representative of Los Angeles at this lobby, that it would be advantageous to save all this expense, energy and fruitless effort by properly framing such laws in conference of all interested therein, and then presenting them to the Legislature for approval and enactment. The advantages of this were so apparent that the State Housing and Immigration Commission in April, 1916, invited fourteen of the larger cities in the State to officially participate in a housing institute by naming delegates to attend a series of conferences to be held for the purpose of discussion of all phases and needs of housing conditions and to formulate legislation regulating the construction, sanitation, maintenance and occupancy of tenement houses, hotels, lodging houses, and single and multiple dwellings, and to present such legislation as would be drafted as the result of these conferences to the next Legislature for enactment into law.

The first meeting of the Housing Institute was held

Church of the Holy Faith, Inglewood, California -- Parish Hall and North Porch -- Frohman & Martin, Architects, Pasadena, California

May 4th and 5th, 1916, at the Alexandria Hotel, in Los Angeles. At this meeting the organization was perfected and a general discussion of the problems presented. The Institute at this first meeting decided to limit its work this year to the discussion of housing as applied to the home for living and sleeping and the premises and surroundings thereof, leaving for the future work the home for working and the home for amusement and the care of disease.

In the discussion of the housing problem by the Institute another primary principle has guided the legislation proposed. It is universally acknowledged

that the ideal home is the one family dwelling, each family by itself, with healthful, clean surroundings, out in the open, free to the air and sunlight, and separated from the neighboring house by ample play yards, to augment the physical and moral strength of the children, and to foster a clean, healthful, vigorous, intelligent family life. The Institute recognizes that conditions of city planning are not ready for this ideal at present; so compromise must come, bringing the actual conditions to as near the ideal as can be reasonably done; feeling, however, that the longer the community works under these compromise laws the more certain it is that each year the ideal will be more and more nearly approached, if for economic reasons alone. With this ideal constantly in mind, and to insure the axiomatic rights of the individual, according to their construction; also a very valuable fire-protective measure.

5. *Sanitation and Health* — Requiring toilet and bath and running water facilities and insuring privacy of same, requirements as to sewers, cesspools and sanitary plumbing materially strengthened, prohibiting privies, except under certain circumstances, prohibiting livestock and animals in or about buildings, except under certain conditions, a very stringent provision requiring cleanliness throughout premises and buildings, requiring repairs, drainage, and artificial lighting under certain conditions, requiring insect screening and extermination of insects and nuisances within the buildings and furnishings.

6. *Occupancy and Maintenance* — Limiting occupancy to prevent overcrowding, prohibiting living and

Church of the Holy Faith, Inglewood, California -- Church and Rectory, from Southwest -- Frohman & Martin, Architects, Pasadena, California

the Institute is framing its bills, which will be presented for consideration and passage to the Legislature at its next session in 1917. The bills will follow in structure the conventional, well-tried lines of the present tenement house law. So far as the discussion and conclusions of the Institute have gone, the salient elements of the bills will be as follows:

1. *Scope of Law*—Including all parts of the State.

2. *Enforcement* — Centralized and strengthened over present law, eliminating confusion and insuring uniform enforcement.

3. *Definition of Terms and Words in Bill*—Elaborated so as to clear ambiguity.

4. *Light and Ventilation*—Requiring yards and unoccupied spaces, fixing minimum size of yards and courts, varying as to number of stories in building, requiring windows and fixing location, minimum size and area of same, fixing minimum size of rooms, insuring ventilation of inner courts and vent shafts, and limiting heights of various classes of buildings sleeping except in rooms designed for that purpose, prohibiting cooking in certain rooms, permitting of mixed occupancy only under very severe restrictions as to building arrangement and control, prohibiting rear structures used for living purposes almost entirely, and encouraging outdoor sleeping.

7. *Fire Protection*—Requiring fairly adequate fire escapes and wider and more stairways, insuring egress to at least one stairway or fire escape from each apartment, requiring further fire proof protection of public halls, stair halls, elevator and other shafts, and for smoke egress therefrom, material increasing of fire protection of buildings by addition of standpipes, fire gongs, and fireproofing of boiler and furnace rooms, and prohibiting the sale of dangerous or combustible materials in the buildings.

The distinction between the various classes of homes for living and sleeping has been kept strictly in view, and everything so far as can practicably be done to encourage and protect the family *(Continued on p. 394)*

CHURCH OF THE HOLY FAITH INGLEWOOD, CALIFORNIA

FROHMAN & MARTIN ARCHITECTS, PASADENA CALIFORNIA

WEST PORCH

CHANCEL

CHURCH OF THE HOLY FAITH, INGLEWOOD, CALIFORNIA

FROHMAN & MARTIN, ARCHITECTS PASADENA, CALIFORNIA

NAVE, LOOKING EAST

NAVE, LOOKING FROM CHANCEL

CHURCH OF THE HOLY FAITH, INGLEWOOD, CALIFORNIA

FROHMAN & MARTIN, ARCHITECTS, PASADENA, CALIFORNIA

THE BAPTISTRY

DETAIL OF CHANCEL ARCH PIERS

CHURCH OF THE HOLY FAITH, INGLEWOOD, CALIFORNIA

FROHMAN & MARTIN, ARCHITECTS PASADENA, CALIFORNIA

HOUSE IN PASADENA, CALIFORNIA

ROBERT D FARQUHAR, ARCHITECT

HOME OF MRS. H. PAGE WARDEN. PASADENA, CALIFORNIA
REGINALD D. JOHNSON ARCHITECT

HOUSE OF MRS. B. C. KECK. PASADENA. CALIFORNIA
REGINALD D JOHNSON. ARCHITECT

HOUSE IN LOS ANGELES, CALIFORNIA

ROBERT D FARQUHAR, ARCHITECT

HOUSE IN PASADENA, CALIFORNIA

ROBERT D. FARQUHAR, ARCHITECT

HOUSE IN PASADENA, CALIFORNIA

ROBERT D FARQUHAR, ARCHITECT

FRONT ELEVATION

VENTURA COUNTY COURT HOUSE, VENTURA, CALIFORNIA

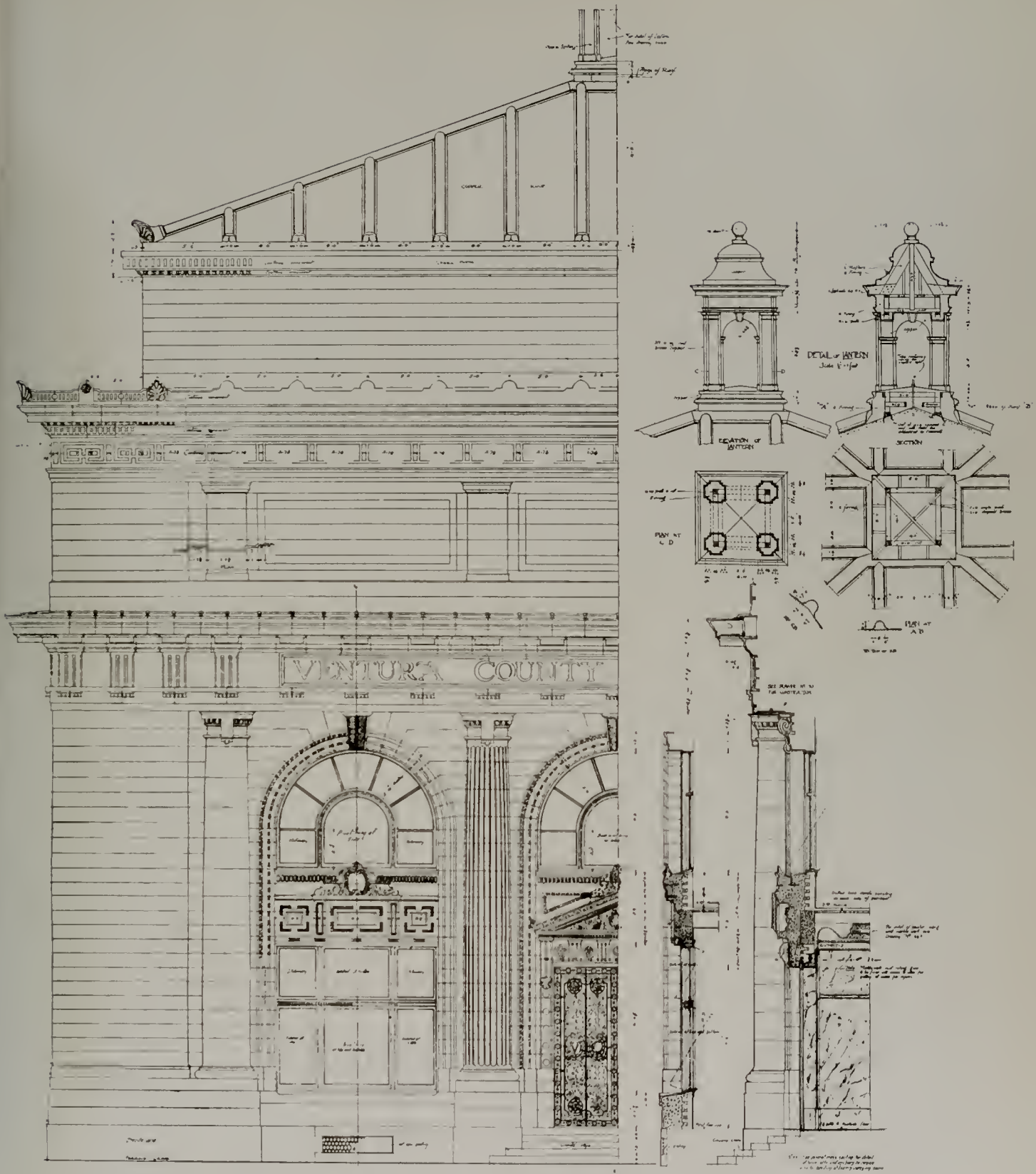
ALBERT C. MARTIN, ARCHITECT

MAIN ENTRANCE DOORWAY
VENTURA COUNTY COURT HOUSE, VENTURA, CALIFORNIA
ALBERT C MARTIN, ARCHITECT

MAIN ENTRANCE PAVILLION

VENTURA COUNTY COURT HOUSE, VENTURA, CALIFORNIA

ALBERT C MARTIN, ARCHITECT



DETAIL OF MAIN ENTRANCE

VENTURA COUNTY COURT HOUSE, VENTURA, CAL.

ALBERT C. MARTIN, ARCHITECT

BIBLE INSTITUTE OF LOS ANGELES

WALKER & VAWTER, ARCHITECTS

DETAIL OF UPPER STORIES

ENTRANCE DETAILS

BIBLE INSTITUTE OF LOS ANGELES
WALKER & VAWTER, ARCHITECTS

Guadalajara -- Provincial Institute, Court

Alcala -- University, Central Court

Alcala -- University, Trilingual Court

Alcala -- Archive, Principal Court

Guadalajara -- Infantado Palace, Gallery of the Garden

Guadalajara -- Infantado Palace, View in the Central Court

Reasons Why City Planning Department is Need.

By HENRY F. WITHEY, ARCHITECT *

THERE has been so much said, there has been so much written, and the subject is so large that at first it seems hard to determine from what point to approach it. But considering you visitors who honor us with your presence, you who serve us as officials in several of the important city and county governmental departments—it seems fitting that the subject be treated with regard to our own city, sincerely hoping that the discussion of ideas, for which purpose we have come together, will bear fruit by this gathering, not to gratify any personal ambitions other than the one—to do that which betters humanity in general and which improves our condition locally as applied to our homes and our city—and that there will come that increase of happiness that is to be found in the cultivation of taste and the opportunity for its enjoyment.

Los Angeles—"The City of the Angels" we are pleased to interpret it. Considering its significance I pause to wonder why so many of us had the audacity to come within its folds.

Were it built after the visions of the Biblical prophets, I suppose marble palaces would be ours in fields Elysian, traversed with streets of gold. The Franciscan fathers surely possessed high ideals and aspirations in so christening the small pueblo set down upon the desert sands—with no greater claim to such a title than the balmy climate, and vistas of the lofty mountains.

Not attempting to apologize for our presence, let us stop to consider if we are making our city worthy of an intelligent people and of what we so loudly boast.

It is not my intention, though, to lead you on any visionary flight to heavenly air-castles, but to deal with concrete facts in keeping with the commercial age in which we live. However, progress toward a better day for cities owes more than to be guessed to the impetus of dreams and hope and high resolve. These furnish the inspiration to practical achievement.

House for Mr. Sayre MacNeil, Los Angeles, California — Reginald D. Johnson, Architect, Pasadena, California

In the beginning this city had in its plaza what might have been the nucleus of a city plan. The conception was good even though adopted by such humble founders as the Spanish fathers and colonists (in 1781). The pueblo plan of colonization common to Spanish-American countries had its origin far back in the middle ages. In early European colonization the pueblo plan, the common square in the center of the town, the house lots grouped about it, the arable lands and pastures beyond, appears in the Aryan

* 1017 Van Nuys Bldg., Los Angeles. An address before the Southern California Chapter, A. I. A., at Hotel Clark, June 13, 1916.

village, in the ancient German work, and in the old Roman praesidium. The Puritans adopted this form in their first settlements in New England. Around the public square or common where stood the meeting house and town hall they laid off their lots, and beyond these were their cultivated fields and common pasture lands. This form of colonization was a combination of commercial interests and individual ownership. Primarily it was adopted for protection against the hostile aborigines of the country, and secondly for social advantages. This was the initial point from which the settlement radiated. A conception for growth and expansion, considering who the original inhabitants of Los Angeles were, was not to be expected.

So today in its unguided growth we find the city spread over a great area like a fungus growth on the map, with no heart or arteries of consistent character.

We claim many beautiful homes; as individuals we may be considered to have done well, but collectively, no! The city has grown on lines determined partly by accident and mostly by the push of enterprising real estate holders, not according to any plan of efficient orderliness or art. The ugliness and the inadequacy of our surroundings are not due to viciousness of character or commercialness, as so many would have it, but to plain ignorance, a chaotic condition of thought which has set up a false standard of values. Our battle, and it is a battle which must be waged, is not so much against a definite or established order of things as it is against chaos—chaos is our problem.

Is it not possible to survey this growth and attempt to bring order out of it, and outline a comprehensive tentative plan as a guide for future growth? I presume the task of preparing a comprehensive plan for Los Angeles has appeared too stupendous because of the city's large growth. We have appreciated the need at times, but lacked the initiative and continuity of purpose and efforts.

In an effort for civic improvement the first step is to make a comprehensive plan, a program, a written and drafted expression of our thoughts and ideas for the future, that we may guide ourselves as we travel along. This is almost the only step that can insure the highest type of modern civic art, since requirements are greater now than when artists and master-builders, dressing with beauty the narrow streets of Italian and Flemish cities, created the civic art of five centuries ago. In those cities urban hygiene and circulation made no demands on civic art. Nowadays these things are fundamental, and unless there be a well-thought-out, artistically conceived general plan to work on, our civic art will go astray with lack of completeness or continuity. So it will fail because isolated and spasmodic; because it will mean a fine park, some patriotic statuary, a few good streets and several good buildings rather than a city dignified, orderly and beautiful as a whole.

Now a comprehensive city plan is nothing more than a program of procedure. Technically it is the art or science of planning the development of a city in a systematic and orderly way.

As individuals you never think of doing a number of things without a first thought-out program. You live and exist by the fundamental laws and program of the Almighty God. Transgression means premature decay and death. You sleep, you spend the waking hours of the day, you dress, you eat, you shop, you build your houses by an outlined program, and in the conduct of your business you follow a program—written or mental, and depending upon the thoroughness and wisdom of that program is your financial success.

Now collectively, what? Is there not a greater necessity and responsibility to your fellow associates? The various corporations of the country are founded upon a program of procedure, and depending upon the efficiency of their programs do they flourish or fail. Efficiency is the cry of the day, and it marks the difference, progressively, between the village blacksmith and the great steel corporations.

Now here we are likewise a corporation with 600,000 stockholders, with a good political organization, with a corps of able executive officers and servants, but where are we going? Our progress reminds me of a sight I saw out here on the way to Hollywood one morning recently. A round, red-faced, bewhiskered midget of a fellow came driving out from a side lane onto the boulevard in a rattling, dilapidated Ford. Instead of driving west on the nicely paved right-hand side, he crossed over to the left and went banging along over the uncovered ties of the inbound railroad track. On the hood of the machine was displayed a sign reading, "From somewhere to anywhere," and he surely was on his way as he tumbled along. And it caused me to reflect that that was about typical of Los Angeles' constructive policy, "from somewhere to anywhere."

There is no large or united program of progressive construction. Our constructive policy, if we have one at all, is unguided, and it allows a wide scope for the poor taste of untrained individualism. We are drifting along to the goal of lost opportunities. And as the city continues to grow larger and the resources increase, the public works become more spectacular and permanent, so that mistakes in these last a long time and are striking examples of folly. The need of artistic guidance, both in public and private work, is more keenly felt, the extravagance and wastefulness of duplicated effort are realized; the value of an authoritative æsthetic control is perceived, and it is appreciated that to make any true advance in civic art there is needed something more than means and impulse. Civic art is as ancient as all the arts, but it is distinguished from the others by its contentment to be servant, not mistress in the glorifying of cities. In spite of certain enlightenment the impression still prevails that art is an effeminate luxury, a token of decadent aristocracy, a veneer costly and unnecessary. We are still prone to pride ourselves overmuch on being plain citizens, mistaking crudity for simplicity

and ignorance for logic. What is any art but the right, best way of doing a certain thing? The art which is so utilitarian in its purpose as to be civic first and art afterwards may be defined, then, as taking in just the right way of those steps necessary or proper for the comfort of its citizens—as the doing of the necessary or proper thing in the right way.

So civic art is not a fad; it is not merely a bit of æstheticism; there is nothing effeminate and sentimental about it; it is vigorous, virile and sane. Altruism is its impulse, but it is older than any altruism of the hour—as old as the dreams and aspirations of man.

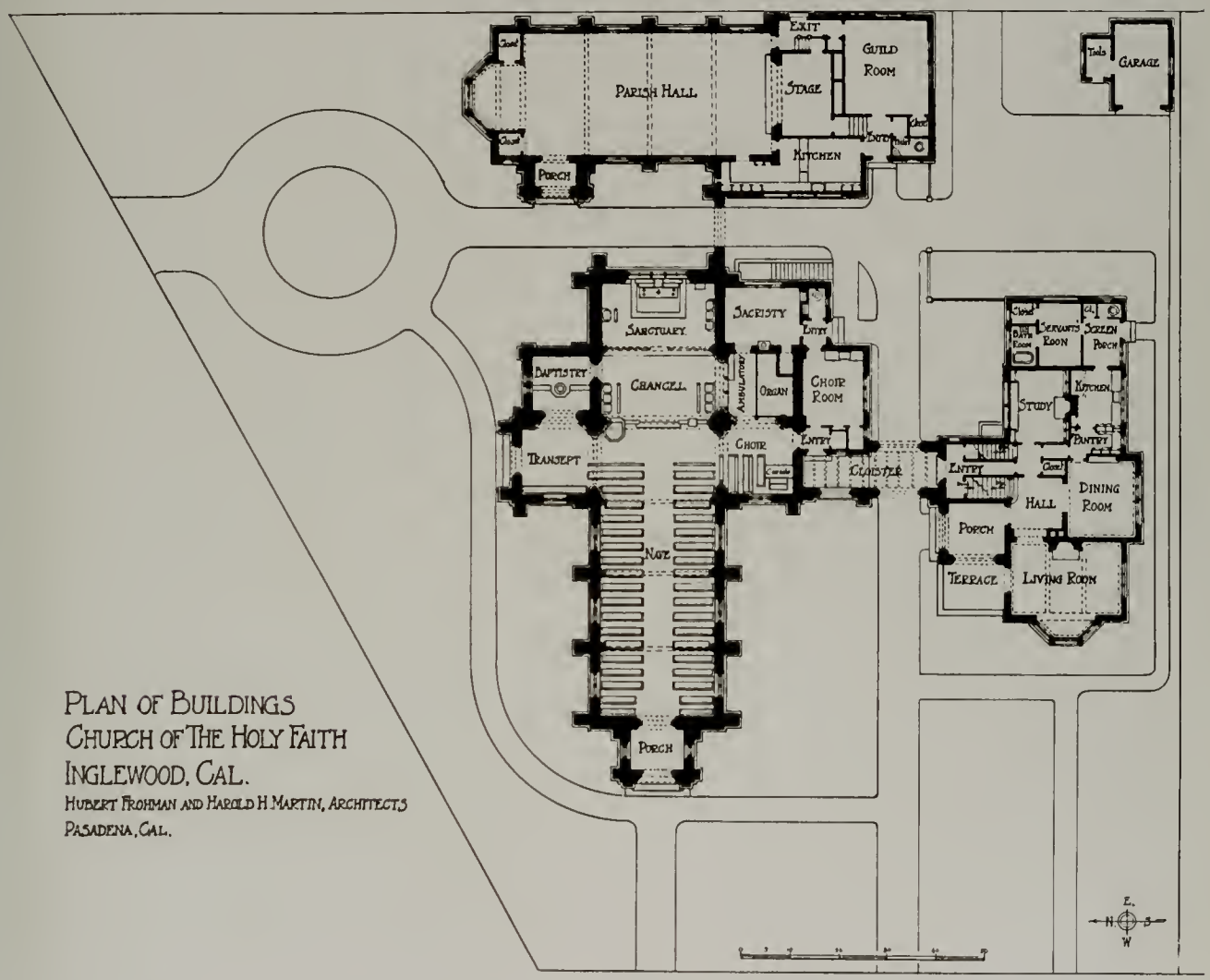
Cities are not made to be looked at but to be lived in, and if in the decoration of them there be any forgetfulness of that, no successful civic art will follow, and the effort will defeat itself.

The council which on first thought might be considered the directors of the city's growth, is only an executive body. The various departments into whose duties enter construction of any kind, for the most part carry out that construction generally as public needs most urgently demand. Those demands by interested citizens are made through the council, and as our executive body they are so ordered.

Each improvement is generally made without consideration of any other department or features that may have a bearing upon the subject. The old saying, "Too many cooks spoil the broth," is very applicable to our present conditions.

Every now and then an idea of improvement or of a new building is advanced. Some of these are carried through as was the Southern Pacific station more recently. That matter of a new city hall has been brought up three different times, I believe, if not more. At another time the issue may be voted. Should it be so, and we have no studied, comprehensive plan, you can well imagine what will happen. Have we not a sufficient number of errors in this city at the present time to be no flattery to our taste or intelligence?

Eight years ago or thereabout there was made a very good beginning toward preparing a city plan, but mind you those were suggestions only, made hastily in a few days. The seed was planted, but like the orphan



PLAN OF BUILDINGS
CHURCH OF THE HOLY FAITH
INGLEWOOD, CAL.
HUBERT FROHMAN AND HAROLD H. MARTIN, ARCHITECTS
PASADENA, CAL.

of the slums it has been neglected and has not had a healthy growth. Maybe it is just as well, for today we are able to profit more greatly by the experience of other cities and examples that have been set before us. With a large and broader vision can we approach the problem now.

We have the city of Washington before us. Shall we be blind to that example? And here in our own State there are the examples of the San Francisco and San Diego expositions. What would these fairs have amounted to if each group of persons, having a building to erect, had placed them wherever their fancy pleased, without regard to position, height or style of the others? Are we so stupid and ignorant as not to recognize the orderliness and simplicity of their plans? Is not the city of Los Angeles more important than any temporary exposition?

Is not the idea of a comprehensive plan one of plain common sense, of concrete efficiency? Is there anything very unreasonable in the idea, too visionary or impracticable? Is it not a sound business proposition that we should give immediate attention to?

Now what are our needs and possible requirements for the next few years? Are they not a city hall, a library, a State building, county buildings, hospitals, railroad stations—transcontinental and local, subways with surface stations, schools, fire stations, convention halls, with clubs and hotels of semi-public character?

To the buildings which would go to constitute the architectural elements of an administrative center there ought to be given not merely a central location which will be invited by consideration of convenience even more strongly than those of sentiment, but all the additional emphasis and conspicuousness that site can offer.

No other structures are so appropriately entitled to the best position that the city can afford, convenience and appearance being jointly considered, as those that officially stand for the city. And not only do these structures belong together, but each gains and is enhanced from proximity of the other. They make for better efficiency, orderliness and economy, and æsthetically are more impressive.

And is it not essential and time that we looked to the front doors of our city? Are they any better than back doors at the present time? Since it is said that the tourist trade is a large factor in the financial success of our city, wouldn't it be good common sense and business sagacity to make them orderly, clean and attractive?

A comprehensive city plan will include many features of the city's work, but these mentioned seem to be of sufficient importance to call for definite action.

Here is our opportunity, the right, common-sense, business-like thing to do—to create, revise and adopt a tentative comprehensive plan for the physical development of the city, making it a correlation of the plans for streets, parks, playgrounds, transit, railroad terminals, grouping of public buildings, markets, etc., that will be needed and built as time goes on. Let us have a comprehensive plan that will get us somewhere, instead of following a haphazard policy, or rather no policy at all. The plan once secured, public spirit and artistic sense of the community can hardly fail to insist that it be adhered to.

The pride that enables a man to proclaim himself a citizen of no mean city awakens in his heart high desires that before had been dormant.

The study and preparation of a comprehensive plan will be for the benefit of all of us; therefore it is a task to be borne by all of us—the city. To accomplish it there must be a commission or department formed as a unit of the city government. Provisions for the establishment of such are already made way by the city and State laws.

Such a commission, which should be composed of architects, engineers and those technically trained, with broadest ideas and conceptions, will have to serve without pay, but services of a secretary, possibly expert advice and of a number of draughtsmen will have to be cared for. But it is constructive work, means for economy and is vitally essential to our needs.

At the present time the City Planning Association and the City Planning Committees of the Municipal League, the City Club, the Architects and Engineers' Society and this Chapter are combining their efforts toward securing the formation of this department as a unit of the city's government. Various phases of the subject are requiring much study, but rapid progress is being made, and we hope that substantial results will be obtained if the idea is thought proper, wise and needed.

Allow me, in conclusion, to read you these lines from a magazine of recent issue; the thought is appropriate.

I LIVE HERE

A garden, a perfect mosaic, deep green 'gainst the blackest of loam,
Spread out near a little log cabin—but immaculate home!
I paused to admire—who could help it?—the weedless expanse near the door,
Where, pleased with my pleasured inspection, stood a "Mammy" of years that are yore.

"A beautiful garden," I ventured. She cupped a brown hand to her ear.
"Fine garden!" I shouted. "Oh, sholy! It ought to be fine—I live here!"
I went on my way with a sermon as great as I ever had heard;
The highest paid preacher existent could never have added a word.

Were every human who cumbers the tiniest spot on the earth
To see that the place he inhabits—the work brain or fingers give birth—
Stood perfect as e'er he could make it—dear God, what a different sphere!
Let's borrow our motto from "Mammy": "It ought to be fine—I live here!"

—Strickland Gillilan.

Housing.

(Continued from page 358)

life, has been carried into the measures, where the occupancy is regarded as permanent. The sanitary and cleanliness features of the measures have been made as strong as can reasonably be done at the present time, and have been made to apply equally to the three classes of homes, and equally to the new and the existing conditions. The structural features of homes of the multiple type, designed for occupancy by many families, in distinction to those of the single type, designed for occupancy by a single family, have

been strongly drawn to cover the new buildings; requiring structural changes in existing buildings only as necessary to provide the nearly adequate windows and ventilation in the rooms. Practically no limitations are placed on the construction of the homes of the single type, except that they have floors, walls and roofs that are watertight, windows that will open, doors that will close—in short, that they be made at least with the ordinary building materials and put together in some sort of shape, and not made of scraps of iron and gunny sacks.

The Institute, as a political experiment in framing bills for laws, is proving a wonderful success. The cities have responded well to the invitation; the delegates have been splendid representatives and have all worked together in a spirit of fair play and earnest purpose that has seldom been approached. The meetings have been held in open discussion, with representatives of practically all interests concerned meeting with the delegates and giving advice and criticism. The bills as drafted by this body of interested, competent people, officially representing their municipali-

Church of the Holy Faith, Inglewood, California -- The Parish Hall, Interior -- Frohman & Martin, Architects, Pasadena, California

The requirements for homes of the transient occupancy are not so exacting as to yard and percentage as in the permanent occupancy. Overcrowding of the land is amply taken care of in other limitations, and provisions are made for many kinds of transient occupancy, particularly the dormitories, which for the present it seems necessary to retain as a system of housing. The provisions of the bill will make this form of housing probably as good as it can be made; the entire form should be abolished.

Finally all features in the present laws regarding prostitution have been eliminated; this phase of housing has been more amply and appropriately covered in other laws.

ties, once they agree on the best measures acceptable to all, should be in such form as to preclude any opposition when placed before the Legislature, unless there be found a legitimate objection that has escaped the diligence of the delegates.

The Institute feel that their efforts are going to stabilize the laws and investments of housing in California, that they are going to result in sane, enforceable laws, giving to each individual his inherent rights of life and living, and giving to California that protection against the diseases of housing that will save her cities millions of future dollars, and more than ever make the "sunshine and flowers" real and actual to each one of her citizens.

THE ARCHITECT

VOL. XII SAN FRANCISCO, DECEMBER, 1916 NO. 6

Editorial.

ARCHITECTURAL COMPETITION.

OF the fifty-two architects submitting competitive drawings, the following eight were selected to enter the second and final competition: Bliss & Faville, William C. Hayes, Bakewell & Brown, Charles Peter Weeks, Wood & Simpson, Lewis P. Hobart, Loring P. Rixford and John Baur, all of San Francisco, and F. J. DeLongchamps, of Reno, Nevada, who holds a certificate to practice in California.

This selection was made by the jury composed of Governor Johnson, Attorney-General Webb, Chief Justice Angellotti and President of the Board of Control, John F. Neylan, together with Edgar A. Mathews and James Reid, of San Francisco, and Robert D. Farquhar, of Los Angeles, the last three being architects selected by the Board of Control from a list of five submitted by the Sub-Committee on Competition, San Francisco Chapter American Institute of Architects. State Architect George B. McDougall, as Advisor, conducted the competition.

The manner in which the competition and program were executed is commendable to members of the two chapters of the American Institute of Architects at San Francisco and Los Angeles.

It has been demonstrated on numerous occasions that architects undertaking the planning and erection of buildings thousands of miles from their office and regular field of endeavor have met with many failures. They are not familiar with materials, labor and local conditions that are so essential.

The selection of architects to compete on the State Building shows sound judgment by our California State officials.

The Pacific Coast States abound in architects possessing marked ability to properly and artistically execute their designs when permitted by the pocket string of the owner, if he also possesses an artistic temperament.

Our great West is yet young. We recall the days of old, the days of gold, the days of '49—only sixty-seven years ago; there are many of these pioneers yet in our midst. Our country is developing, and it behooves the profession in our beloved West to take the stand to which it is rightfully entitled.

SELECTING AN ARCHITECT.

A NEWSPAPER in giving a report on a projected hotel in Montana stated that the architect selected had underbid every other architect on the job, which is a more candid report than is usually the case when an architect is chosen. It is a sad condition in a man's business sagacity when he will select an architect in whose hands he places the entire responsibility of a building investment because of cheapness or the suggestion that he may save on a fee. Not all investors, fortunately, are so short sighted.

The fallacy of the employment of an architect on the basis of the amount of the commission does not in any way represent a wise measure. "Penny wise and pound foolish" applies most appropriately to the attempt to practice economy by choosing for cheapness merely to save the fair price for good service. An incompetent man doing work for a small commission might easily use a large per cent of the cost of the completed structure in wasteful use of material, inefficient planning, unimproved opportunity, costly and unnecessary construction, with unsatisfactory results, whereas a competent man charging a higher rate for his services could give a very much higher percentage of return for the investment of funds, resulting in an ultimate saving. An architect is a necessity, not a luxury.

Architects, like doctors and lawyers, place different values upon their services, and their services likewise vary in merit and results. This should not confuse the owner. The best is likely to be the higher priced. The owner should no more think of turning a case that involved thousands of dollars over to an attorney because of a cheaper fee and likewise should not try to save on an architect's fee where thousands or only hundreds of dollars may be involved in a building, to say nothing of lives.

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberber. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle. First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Cotè, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsel, Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle, Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

Board of Directors for One Year—Charles A. Coolidge, 122 Ames Building, Boston, Mass.; Charles A. Favrot, 505 Perrin Building, New Orleans, La.; Elmer C. Jensen, 1401 New York Life Building, Chicago, Ill. *For Two Years*—Edwin H. Brown, 716 Fourth Avenue, Minneapolis, Minn.; Ben J. Lubschez, Reliance Building, Kansas City, Mo.; Horace Wells Sellers, 1301 Stephen Girard Building, Philadelphia, Pa. *For Three Years*—William B. Faville, Balboa Building, San Francisco, Cal.; Burt L. Fenner, New York City; Thomas R. Kimball, Omaha, Neb.

Minutes of San Francisco Chapter

November 3, 1916—A special meeting was called in the Italian Room of the Hotel St. Francis on Friday evening, November 3d, to hear an informal talk by Mr. W. L. Woollett, on "Architectural Refinement and Purity of Detail," illustrated by stereopticon, to which members, ladies and friends were invited.

In addition to the stereopticon slides, Mr. Woollett had placed on the platform three very interesting old Italian examples of carved, painted and gilded wood work from the "City of Paris" store. Using the slides and the actual work as examples and quoting the work of Professor Goodyear, of Brooklyn, Mr. Woollett explained the variations from geometrical lines in the old work, which we moderns are beginning to discover to be the cause of much of the charm of the work of earlier times.

The evening was much enjoyed by those present, and at the conclusion of the talk, a vote of thanks was given Mr. Woollett.

Subject to approval, ..., 1916.

MORRIS M. BRUCE,
Secretary.

November 16th, 1916—The regular monthly meeting of the San Francisco Chapter of the American Institute of Architects was held at the Palace Hotel on Thursday, November 16th, 1916. The meeting was called to order by the President, Mr. Edgar A. Mathews, at 1:30 p. m.

Thirty-two members were present.

MINUTES

The minutes of the meeting held on October 19th, were read and approved.

STANDING COMMITTEES

Board of Directors. Nothing to report. *Legislative Committee.* Nothing to report. *S. F. Sub-Committee on Competitions.* Nothing to report.

Communications. From John Galen Howard, enclosing a letter from Mr. Burt L. Fenner, regarding the proposed amendments to the Constitution and By-Laws; from Mr. William W. Tyrie, Chairman of the Arrangements Committee of the Minnesota Chapter, A. I. A., asking for the names and addresses of the delegates from the San Francisco Chapter.

New Business. Mr. Faville, Chairman of the Committee on Publicity, explained a plan for the Chapter to have control of certain issues of the publication, THE ARCHITECT, providing illustrations and reading matter, the first number to contain work of moderate cost, by younger men, and later numbers will probably be devoted to hospitals and schools, respectively.

It was moved by Mr. Cheney and seconded, that a resolution be passed that Mr. Mooser and Mr. Schroepfer, representing the Chapter at the Convention of the Housing Institute in San Diego, be instructed as follows:

"Sense of Chapter meeting held today that all plans filed with Building Departments under the State Housing Laws for permits, must be prepared by certificated architects." Telegram in these words was sent to Mr. Mooser.

A discussion as to taking up the above matter of preparing plans with the engineering societies was had, and it was decided that the matter be referred to the Building Laws Committee of the Chapter.

A discussion was had on the subject of Mr. Fenner's letter as to the Chapter's attitude in regard to dues. By motion duly seconded, it was decided to leave the matter to the discretion of the delegates.

The Chair announced the appointment of the following Standing Committees to serve the Chapter for the current year:

City Planning: Charles H. Cheney, Chairman; August G. Headman, William Mooser. *Institute Relations:* W. C. Hays, Chairman; W. B. Faville, John Galen Howard, John Bakewell, Jr., Sylvain Schnaittacher, Morris M. Bruce. *Legislative Committee:* Tenement Houses; Building Laws; As to Effect of Laws on Profession. Albert Schroepfer, Chairman; John. J. Donovan, Bernard J. Joseph, W. H. Crim, Jr., William Mooser, John Bakewell, Jr., August G. Headman. *Competition Committee:* William Mooser, Chairman; W. B. Faville, Sylvain Schnaittacher. *Commercial Bodies:* Chamber of Commerce, Civic League. J. S. Fairweather, Chairman; Sylvain Schnaittacher, Charles P. Weeks. *Institute Publicity Committee:* W. B. Faville, Chairman; G. Alexander Wright, W. C. Hays. *Chapter Trustees:* Books with San Francisco Architectural Club. Mr. Edgar A. Mathews, Chairman; W. B. Faville, Arthur Brown, Jr., Trustees. *Education:* Atelier Work. Arthur Brown, Chairman; John A. Baur, John Reid, Jr., August G. Headman.

ELECTION OF DELEGATES

After a discussion as to the method of electing delegates, it was moved by Mr. Meyer and seconded and carried, that the ballots be cast for eight delegates. After the members had marked their ballots, Mr. Charles P. Weeks and Mr. T. Paterson Ross were appointed tellers to count the votes. The eight nominees receiving the highest number of votes were as follows: W. C. Hays, William Mooser, John Galen Howard, W. B. Faville, George W. Kelham, Louis C. Mullgardt, Charles P. Weeks, John Bakewell, Jr.

ADJOURNMENT

There being no further business before the Chapter, the meeting adjourned at 4 p. m.

Subject to approval, ..., 1916.

MORRIS M. BRUCE,
Secretary.

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Minutes of Southern California Chapter

MINUTES OF THE ONE HUNDREDTH MEETING.

The 100th meeting of the Southern California Chapter of the American Institute of Architects was held at the Jonathan Club on Tuesday, November 14th, 1916.

The meeting was called to order at eight o'clock by Past President S. Tilden Norton.

The following members were present: J. E. Allison, John C. Austin, H. B. Cody, F. P. Davis, W. J. Dodd, Theo. A. Eisen, P. A. Eisen, A. M. Edelman, W. E. Erkes, R. C. Farrell, P. H. Frohman, H. W. Glidden, H. M. Greene, Elmer Grey, L. H. Hibbard, J. C. Hillman, A. C. Martin, H. H. Martin, S. B. Marston, M. C. Montgomery, Octavius Morgan, S. T. Norton, Robt. H. Orr, T. F. Power, A. W. Rea, A. F. Rosenheim, F. L. Stiff, A. R. Walker, August Wackerbarth, P. O. Wright, Jr., G. B. Van Pelt, Jr.

As guests of the Chapter were present: Mr. Woollett, practicing architect of San Francisco, and a member of the San Francisco Chapter of the American Institute of Architects; Mr. Arthur S. Heineman, a local architect; John Bowler and Wm. Dellamore, of the *Builder and Contractor*, and H. K. Hensley, of the Southwest Contractor.

The minutes of the 99th meeting were read and approved, as corrected.

Mr. J. E. Allison, having been absent from the previous meeting, at which he was elected to the Presidency, Mr. S. Tilden Norton formally presented the gavel to Mr. Allison, and he thereupon followed with a short address, outlining his policies for the coming year, and the work which should be undertaken on the part of the Chapter.

For the Board of Directors, the Secretary reported a meeting held on November 7th, at which the question of electing certain Chapter members to life membership was discussed. Applications for membership in the Chapter from Messrs. H. B. Cody, Lester H. Hibbard, Mott C. Montgomery and Ross G. Montgomery were approved by the Board, and the Secretary instructed to send out letter ballots. At the second meeting of the Board held on November 14th, letter ballots were opened, and the above mentioned architects declared elected to Chapter membership.

The Secretary next announced the appointment made by the President of the committees for the ensuing year.

These appointments were as follows:

STANDING COMMITTEES

Chapter Membership: F. P. Davis, H. H. Martin, Winsor Soule. *Entertainment:* J. C. Austin, Lyman Farwell, W. J. Dodd. *A. I. A. Sub-Committee on Public Information:* S. Tilden Norton, H. F. Withey, A. R. Walker.

SPECIAL COMMITTEES

A. I. A. Sub-Committee on Competitions: A. F. Rosenheim, Myron Hunt, Geo. E. Bergstrom. *Permanent Committee on Legislation:* (To be appointed later.) *Ethics and Practice:* H. M. Patterson, A. B. Benton, O. W. Morgan. *A. I. A. Sub-Committee on Education:* S. O. Clements, D. C. Allison, Elmer Grey, R. C. Farrell. (Owing to resignation of Chairman appointed by the President, Committee will elect their own Chairman.) *City Planning:* H. F. Withey, A. C. Martin, Sumner Hunt, J. T. Vawter. *Contracts and Specifications:* Geo. E. Bergstrom, A. C. Martin, F. L. Stiff. *Institute Membership:* A. F. Rosenheim, W. S. Hebbard, Chas. S. Greene. *Special Committee on Building Companies:* P. A. Eisen, J. P. Krempel, Robt. Orr.

For the Committee on Institute Membership, Mr. A. F. Rosenheim reported that applications for Institute membership from thirteen Chapter members were in the hands of the Institute's Board of Directors, and that six more would be sent before the first of the coming year.

Communications were next read as follows:

From the Bedford Stone Club. This communication was ordered filed.

From the Industrial Bureau, Los Angeles Chamber of Commerce, seeking suggestions which would add to the success of the "Home Products Week" of 1916. The Secretary was instructed to reply.

From the Merchant Plumbers' Association, protesting certain action of the Builders' Exchange in attempting to make general the practice of sub-contracting plumbing work. This communication was ordered referred to the Committee on Contracts and Specifications.

From the Cleveland Chapter of the American Institute of Architects requesting the endorsement of Mr. Abraham Garfield in his candidacy for the Board of Institute Directors. This communication was received too late for formal action by the Chapter.

From the Southwest Museum, requesting aid in the securing of members and funds for the furtherance of their work. This communication was referred to the Committee on Education.

From Mr. E. C. Kemper, Executive Secretary of the American Institute of Architects, calling this Chapter's attention to the custom of calling a special meeting to act upon committee reports and instruct local delegates in the matters therein set forth for their guidance when attending the Convention. On motion made by Mr. Octavius Morgan, duly seconded and carried, the President was authorized to call a special meeting at such time and at such place as he saw fit, to consider these documents.

From the Industrial Bureau of the Los Angeles Chamber of Commerce, extending an invitation to the Chapter and the Board of Directors to be present at an informal reception at the Chamber of Commerce on Thursday evening, November 16th. The individual Chapter members were urged to attend.

From the Riverside Portland Cement Co., acknowledging receipt of check covering the Chapter's share of expenses in the Preparedness Parade.

Following, the President announced the election to membership of Messrs. H. B. Cody, Lester H. Hibbard, Mott C. Montgomery, and Ross G. Montgomery, and Mr. Mott C. Montgomery was called upon to make a few remarks.

Under the head of unfinished business, the deferred Annual Report of the A. I. A. Sub-Committee on Competitions was read and copy of report ordered filed in the records of the Chapter.

Discussion followed relative to a competition called for in the State of Arizona for certain State work. The Committee on Competitions was ordered to take note of this competition and send out notices of disapproval, insofar as the program did not conform with the standard form of competitions of the American Institute of Architects.

Before taking up the matter of new business, Messrs. Woollett and Heineman, guests of the Chapter, were called upon and each made a short and interesting talk.

Under the head of new business, the reading of the Institute's Constitution and By-Laws and the Amendments thereto, was taken up, and all sections as amended were approved and delegates instructed to vote for the same, with the exception of Section 6, Article VI, of the By-Laws, pertaining to affiliations, or a form of membership known as Associates of Chapters. Lengthy discussion followed relative to the advisability of approving this form of membership, and upon motion made, seconded and carried, the Chapter resolved that delegates should go to the Convention uninstructed on this particular section.

Announcement was next made by the President that it was the intention of the Board of Directors to have a new Constitution and By-Laws for this Chapter, but no action would be taken until after the Convention at Minneapolis.

Announcement was further made by the President of an attempt to be made in the coming legislature to amend the Architectural Practice Law. Mr. Allison read a rough draft of proposed amendments to this act, and Mr. Octavius Morgan, member of the State Board of Architecture, followed with a short talk on the same subject.

A motion was made by Mr. Octavius Morgan and unanimously carried, that the President appoint a committee of five to draft the proposed amendment and submit the same to the Southern District Board for its approval, and report back to the Chapter at the next meeting for action as to the method of further procedure. It was further decided to communicate with the San Francisco Chapter, submitting the proposed amendments for its consideration and co-operation.

The purpose of the amendment to this law is to correct the following weak points:

That by failing to place a reasonable exemption limit upon small buildings which may be planned by others than certificated architects, it imposes more or less of a hardship upon small operators, and particularly upon those living in the country districts and villages where there are no architects.

That the paragraph in the present law providing for the non-certificated architect very materially weakens the law, and leads to, and actually invites all sorts of violation and litigation that would be entirely eliminated if this paragraph were stricken out.

That the law at present fails to define the status of an architect, does not clearly differentiate between the status of the architect and his various assistants, and which might open up a debatable question on technicalities if brought into litigation.

These weak points remedied, it is the belief of the Chapter that the act would be ideal in the protection of the public.

The meeting adjourned at 10:30 p. m.

A. R. WALKER,
Secretary.

ANNUAL REPORT OF THE SECRETARY.

LOS ANGELES, CALIFORNIA, Tuesday, Oct. 10, 1916.

To the Officers and Members
Of the Southern California Chapter
Of the American Institute of Architects.

GENTLEMEN:

I beg to present the tenth annual report to the Chapter.

During the year the Chapter held 10 regular meetings, with an average attendance of 22 members.

The maximum attendance of 34 members was at the ninety-seventh meeting, held on June 13, 1916.

The minimum attendance of 19 members was at the January and again at the April meeting.

This shows an average increase in our attendance over the preceding year of three members.

MEMBERSHIP

During the year the following members were elected to regular membership:

On January 7, 1916: S. O. Clements, W. J. Dodd.

The Chapter's membership was also increased by the assignment of two heretofore members of the Chapter-at-Large, Mr. Alfred W. Rea and Mr. D. W. Willard.

During the year the Chapter received word of the loss of one of its most valued members, its Secretary, Fernand Parmentier, who was reported to have been killed in action in the Dardanelles campaign on August 7, 1915.

Resolutions on the death of Mr. Parmentier were framed at the March meeting and were duly sent to his nearest relatives.

The resignation of Mr. George A. Howard was accepted on January 7, 1916, and that of Mr. B. M. Morris on February 8th.

The present status of the Chapter's membership is as follows: Regular members, 83, of whom two are life members and two are Junior members.

Honorary members, 4; of whom Sir Chas. Lummis was elected on February 8, 1916.

Corresponding members, 1.

Of the regular members, 51 are Chapter members and 32 Institute members, the latter class being made up as follows: 9 Fellows and 23 Associates.

There are in addition to the above, 13 applications from Chapter members in the hands of the Institute's Board of Directors for election to Institute membership.

ENTERTAINMENT

Papers and addresses have been presented during the year by the following speakers: Mr. Thos. Fellows; Mr. George C. Collins, sales engineer for the Spencer Turbine Cleaner Co.; Sir Chas. F. Lummis and Dr. Hector Alliot, J. C. Hillman, H. F. Withey, Mr. George Dunlop and Dr. John R. Haynes, George Wharton James, A. H. Koebig, Dr. Lorin A. Handley, J. H. Bean, Professor Waterbury, of the University of Arizona; Robt. B. Lammens.

During the year the Chapter, through its President and Secretary, has been energetically working with the Committee of the Joint Technical Societies toward a closer affiliation.

The amendment during the year to Article I, Section 7, of the By-Laws relative to election of Honorary members was adopted.

During the year a resolution of confidence was adopted by the Chapter in the organization and work of the Builders' Exchange and the Master Builders' Association of Los Angeles.

Following the receipt of information of the death of Fernand Parmentier, the Chapter undertook to dispose of his office equipment and library, and in connection with this work, two of the Chapter's members have made a donation of books and equipment to the local Atelier.

The Chapter has lent its co-operation toward the framing of the new city building ordinances and the amendments thereto.

Notification from the Board of Directors of the American Institute of Architects was received advising this Chapter of its assignment, together with that of the San Francisco Chapter, to Institute Director Morgan.

Reports were received during the year from the President and other members of the Chapter covering the work of the Landmarks Society and their convention held at Riverside. Reports were also rendered by the President on the formation of the Los Angeles Cloister, the purpose of which was the repair, restoration and maintenance of the San Fernando Mission.

Approval was rendered by the Chapter of an associate membership in the Building Material Dealers' Credit Association.

Resolution was adopted by the Board of Directors just previous to this present annual meeting authorizing the lifting of the initiation fees for the purpose of increasing our Chapter membership.

During the year this Chapter in its work of co-operation with other technical societies took part with a strong representation in the Preparedness Parade.

During the year considerable amount of effort was expended by the Chapter in an effort to curb the activities of various concerns which we have grouped under the head of Speculative Building Companies. These various concerns are engaged in the practice of financing, designing and building structures, and the efforts of the committee in whose hands this work rested were directed against the financial backers of these organizations, who by their high financing methods made possible this detrimental practice.

Most effective work was done by the Chapter's committee in reading into the proposed new city charter provisions relative to the selection and employment of architects on public works and further provisions of interest to the profession and to the public in matters of city planning. The work of the Chapter and its committees was entirely successful in this respect and it is to be regretted that only the defeat of this charter by public vote, for the time being, annulled the excellent work done.

During the year the Chapter, which had heretofore been operating under no formally approved code of ethics, adopted and made their own the Institute's Canons of Ethics in its entirety.

During the year the Chapter also formally accorded by resolution their approval of the Institute's form of documents and the Secretary is able to report that a considerable amount of inquiry has been made for these documents by Chapter members.

The work of the Chapter's Educational Committee, of which report in full will undoubtedly be rendered by them, has been most successful during the past year. Under the patronage of this committee, the work of the local Atelier has been handled, and the success with which the efforts of the committee have been attended may be attested to by the number of awards and mentions rendered, and this in the face of older and more established student clubs under Eastern instructors.

During the year efforts have been made toward the establishment of a permanent Historic Hispanic Exhibit under the auspices of the Chapter's Educational Committee, at the Southwest Museum. This work has only been started, but it marks the beginning of a most commendable activity on the part of the Chapter in putting itself before the public.

During the year an architectural exhibition has been held under the auspices of the Chapter and this exhibit proved to be a great success both from the standpoint of attendance and merit of drawings hung.

The Chapter has been called upon from time to time during the year to assist the Institute and other Chapters in the matter of Federal legislation. Notable success was attained by the Institute, in which the Chapter may claim its small part, in the fight carried on against the location of a power plant which was to have been established close by the Civic group at Washington, D. C. Legislation relative to this matter has been held up, with the result that recommendations of the Institute will probably prevail.

This Chapter has also been active in working upon its Senators and Congressmen in matters pertaining to Lincoln Highway work and other matters of national import that have appeared from time to time.

During the year the Chapter severed its membership with one of its several affiliated connections, the National Civic Association.

During the year announcement was received from Institute headquarters at the Octagon, Washington, D. C., that the heretofore unassigned territory of Arizona had been assigned to the jurisdiction of the Southern California Chapter.

This action of the Institute in assigning the above-mentioned territory carried with it the election of all members-at-large residing within the assigned territory.

Finances: Collections in initiation fees, dues, etc., during the year amounted to $1,232, of which checks to the amount of $115 are now in the hands of the Secretary, but have not yet been deposited.

There were 73 vouchers issued for disbursements amounting to a total of $1,131.25.

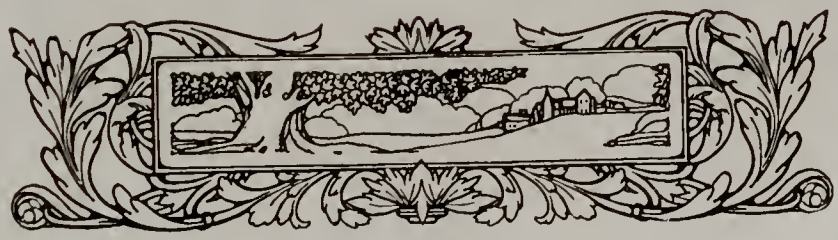
Regarding the above collections and disbursements it may be of interest to the Chapter to note the satisfactory increase over that of previous years. As above stated, for the year ending October, 1916, the Chapter closing with a membership of 83 from which to draw, the collections were $1,232.

Respectfully submitted,

(Signed) A. R. WALKER,
Secretary Pro Tem.

Minutes of Washington State Chapter not received in time for publication.

Minutes of Oregon Chapter not received in time for publication.



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July— Compiegne-Eglise Saint Antoine—Chester, Phoenix Tower and Canal.
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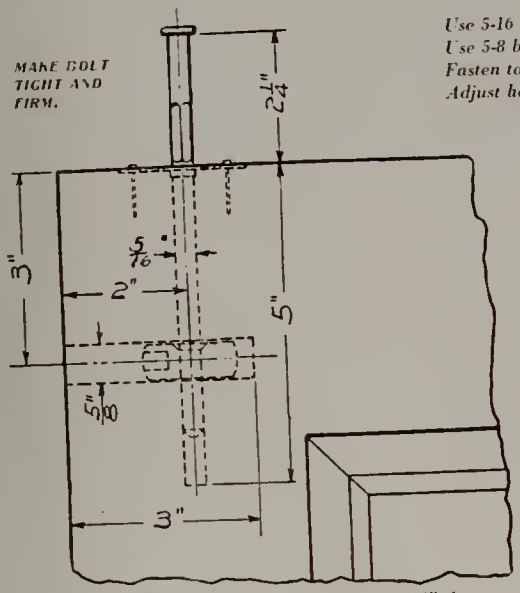
October— Bird's-eye View of the San Francisco Civic Center
November—Anvers—La Fleche de la Cathedrale.
December— Cathedral of Orvieto.

Pitcher's Adjustable Disappearing Door Hangers and Frames

Details for Boring Holes and Setting Bolt

TOTAL THICKNESS OF WALL 5 1-2 INCHES

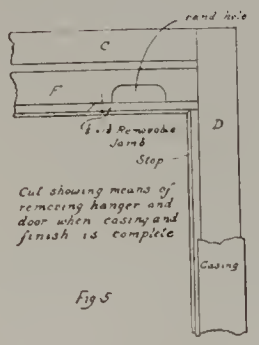
Scale, 3 inches equal 1 foot



Use 5-16 bit for boring hole for bolt.
Use 5-8 bit for boring hole for nut.
Fasten top plate to door with nails as per detail
Adjust height of bolt with wrench.

Do NOT use any other size bit than size specified.

DETAIL FOR POCKET

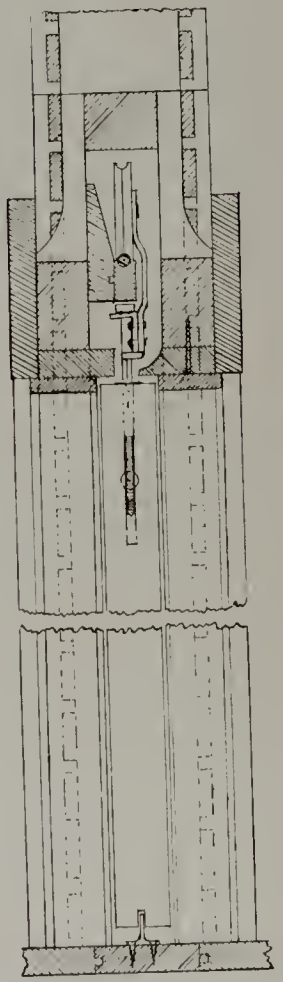


Cut showing means of removing hanger and door when casing and finish is complete

Fig 5

Cut Jamb on bevel as shown. Fasten with screw.

Leave all stops 3-16 inch in clear.



Groove door ¼ inch wide by ¾ inch deep to receive center golde.

Set center golde on line with stops and flush with front edge of door.

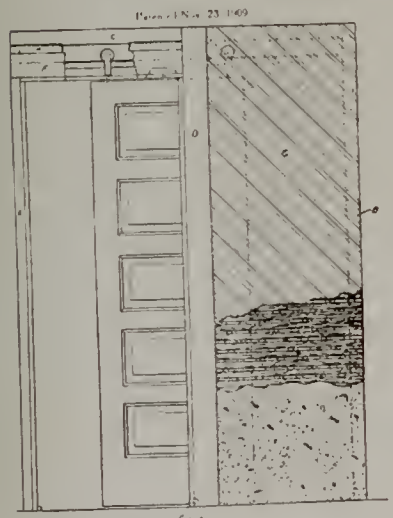


Fig 4

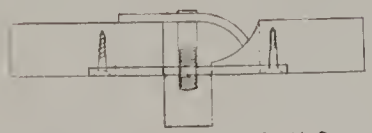
Door Frame made to set on line of finish floor. Set frame in position and stod around it.

SIZE OF FRAMES

Height: Height of Door plus 9¼ inches

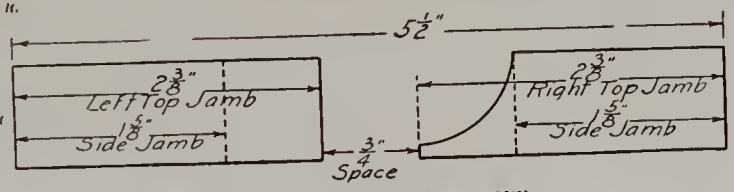
Width: Twice width of Door plus 5¼ inches.

Width Double: Four times width plus 7¼ inches.



Detail showing Center Stop for Double Doors

When using Hangers and Track only—make distance between bottom of track and finished floor the height of door plus 3 inches. Distance from bottom of track to bottom of header 4¼ inches.



CAUTION

Do not drive nails through into pocket of door.

Do not set stops less than 3-16 inch from door.

Detail for Jambs. Cut off and give to Mill.

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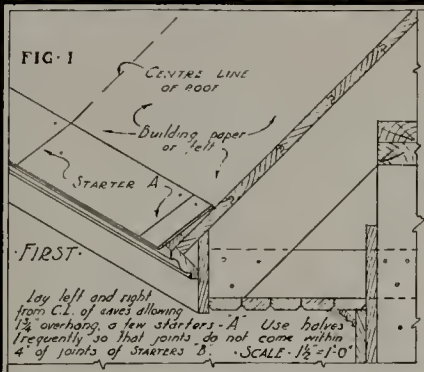
FIG. 1



FIRST

Lay left and right from C.L. of eaves allowing 1¾" overhang, a few starters "A". Use halves frequently so that joints do not come within 4" of joints of Starters "B". SCALE 1½"=1'-0"

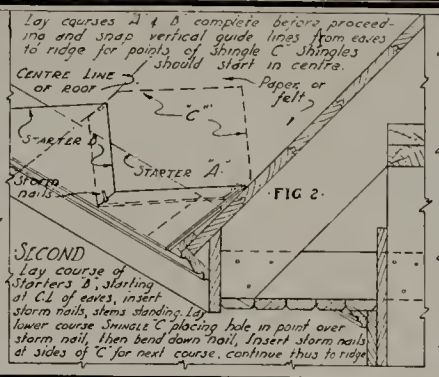
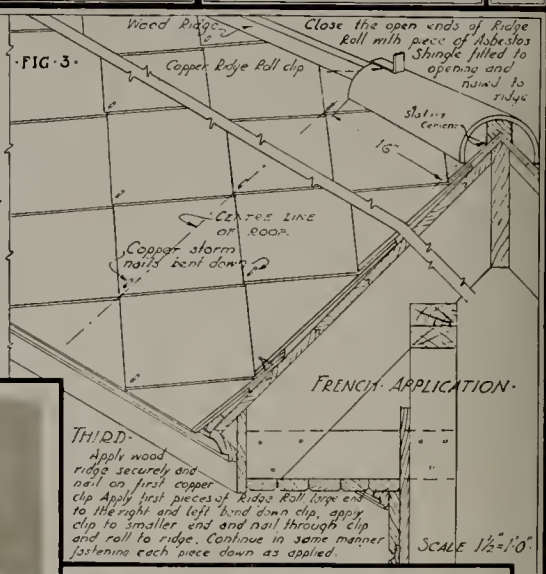

Lay courses A & B complete before proceeding and snap vertical guide lines from eaves to ridge for points of Shingle C. Shingles should start in centre.
Centre Line of Roof
Paper or felt
"C"
Starter B
Starter "A"
Screw nails

FIG. 2

SECOND

Lay course of Starters "B", starting at C.L. of eaves, insert storm nails, stems standing. Lay lower course Shingle C placing hole in point over storm nail, then bend down nail. Insert storm nails at sides of "C" for next course, continue thus to ridge

FIG. 3


Wood Ridge
Close the open ends of Ridge Roll with piece of Asbestos Shingle filled to opening and nailed to ridge
Copper Ridge Roll clip
Centre Line of Roof
Copper storm nails bent down

FRENCH APPLICATION

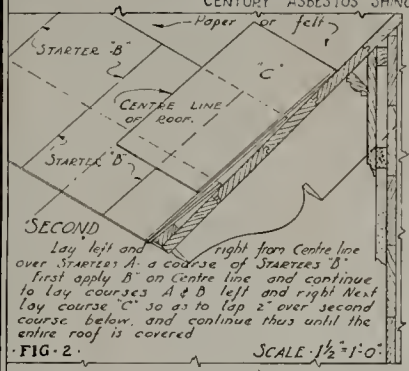
THIRD

Apply wood ridge securely and nail on first copper clip. Apply first pieces of Ridge Roll large end to the right and left hand down clip, apply clip to smaller end and nail through clip and roll to ridge. Continue in same manner fastening each piece down as applied.

SCALE 1½"=1'-0"

"CENTURY" ASBESTOS SHINGLE ROOF DIAGONAL OR FRENCH METHOD

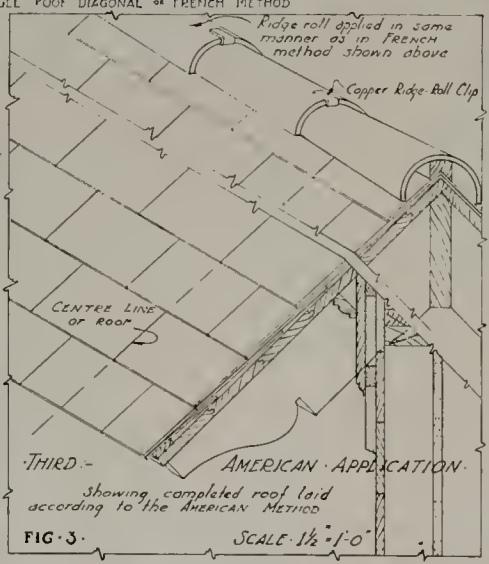
DIAGONAL OR FRENCH METHOD ASBESTOS SHINGLE ROOF



SECOND

Lay left and right from Centre line over Starters A. a course of Starters "B". first apply B on centre line and continue to lay courses A & B left and right Next lay course "C" so as to lap 2" over second course below, and continue thus until the entire roof is covered

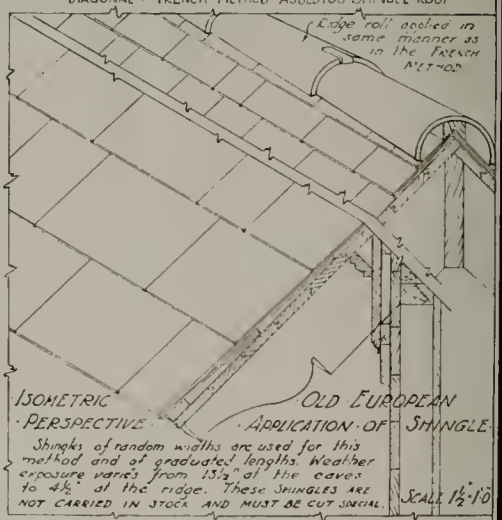
FIG. 2 SCALE 1½"=1'-0"



THIRD — AMERICAN APPLICATION

Showing completed roof laid according to the American Method

FIG. 3 SCALE 1½"=1'-0"

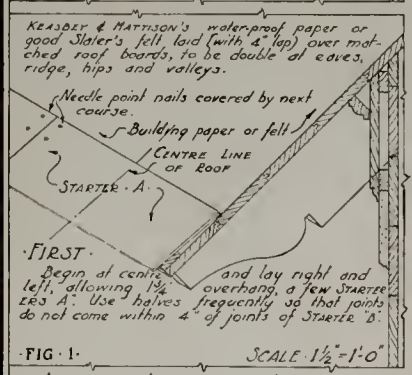


ISOMETRIC PERSPECTIVE · OLD EUROPEAN APPLICATION OF SHINGLE

Shingles of random widths are used for this method and of graduated lengths. Weather exposure varies from 13½" at the eaves to 4½" at the ridge. These Shingles are not carried in stock and must be cut special.

SCALE 1½"=1'-0"

Keasbey & Mattison's water-proof paper or good Slater's felt laid (with 4" lap) over matched roof boards, to be double at eaves, ridge, hips and valleys.



FIRST

Begin at centre left, allowing 1¾" overhang, a few Starters A. Use halves frequently so that joints do not come within 4" of joints of Starter "B".

FIG. 1 SCALE 1½"=1'-0"

AMERICAN METHOD ASBESTOS SHINGLE ROOF.

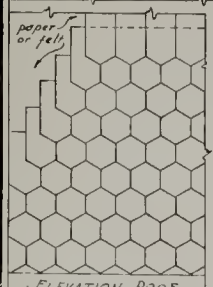
GENERAL NOTES

ALWAYS start at the centre line of the lowest level of the eaves and lay all Horizontal courses level and all Vertical courses plumb All diagonal lines must be parallel. This is particularly applicable to Honeycomb & French Method

GENERAL NOTES

"Century" Asbestos Shingles are made in 60 sizes and shapes and in three colors - Grey, Red and Blue-black

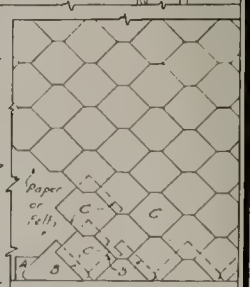
Flashing - At all Hips and Valleys, chimneys and against all vertical surfaces, flash and counter-flash each course as laid



ELEVATION ROOF showing American Honeycomb design and method of application

VARIOUS TYPES OF ASBESTOS SHINGLES

For sizes, weight etc. see back of the sheet. SCALE 3/4"=1'-0"



ELEVATION ROOF Showing "Honeycomb design and French Method of application

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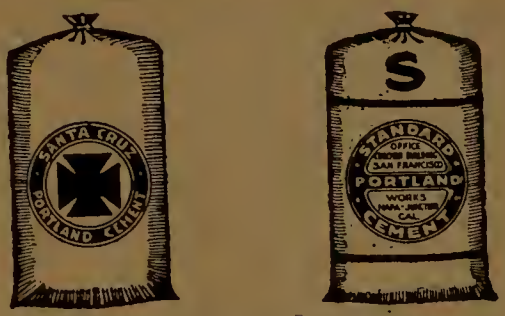

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